

# THE ATHENAEUM

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No. 2690.

SATURDAY, MAY 17, 1879.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN** (Instituted in 1783, for the Maintenance of Aged and Indigent Musicians, their Widows and Orphans, 12, Lisie-street, Leicester-square. Incorporated by Royal Charter, 1789.  
Patrons—Her Most Gracious Majesty the QUEEN.  
The ANNUAL PERFORMANCE of Handel's *Oratorio*, the 'MESSIAH,' will take place on **MONDAY AFTERNOON, May 19**, at Half-past 2, at St. James's Hall. Conductor, Mr. W. G. CUSINS. Principal Violin, Mr. J. T. Wilby, Organist, Mr. E. J. Hopkins. Subscribers of One Guinea are entitled to Two Tickets—Stalls, 10s. 6d.; Tickets, 5s. and 2s. 6d., at the usual Agents, and Austin's Ticket Office, St. James's Hall. By order, STANLEY LUCAS, Secretary.

**ROYAL INSTITUTION OF GREAT BRITAIN**, Albemarle-street, Piccadilly, W.  
Professor J. R. SEELY will, on **TUESDAY NEXT, May 20**, at Three o'clock, begin a Course of **FOUR LECTURES**, being 'Suggestions to Students and Readers of History.' To be continued on **TUESDAYS, May 27**, and **June 3**, and on **THURSDAY, June 5**.  
Professor HENRY MOSELEY will, on **SATURDAY NEXT, May 24**, at Three o'clock, begin a Course of **THREE LECTURES** on SWIFT. To be continued on **SATURDAYS, May 31**, and **June 7**.  
Subscription to these Courses, Half-a-Guinea each; to all the Courses in the Season, Two Guineas.

**ROYAL GEOGRAPHICAL SOCIETY**.—The 30th ANNIVERSARY MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-gardens, on **MONDAY, May 26th**, at 2 p.m.  
Sir RUTHERFORD ALCOCK, K.C.B., &c., Vice-President.  
The DINNER will take place at Willis's Rooms, at Half-past 6, on the same day, Sir R. Alcock, K.C.B., in the Chair.  
Dinner charge, 5s., payable at the door; or Tickets to be had and places taken at 1, Savile-row, Burlington-gardens, W.  
The Friends of Fellows are admissible to the Dinner.

**ROYAL SOCIETY OF LITERATURE**.—The Society will meet on **WEDNESDAY, May 21st**, instead of May 20th, at Eight p.m. precisely, when Sir PATRICK DE COLQUHOUN, Q.C., LL.D., will read a Paper "On the Authorship of Shakespeare's Plays."  
W. S. W. VAUX, Secretary, 4, St. Martin's-place, Trafalgar-square, 1879.

**BRITISH ARCHÆOLOGICAL ASSOCIATION**.—The ELEVENTH MEETING of the SESSION will be held on **WEDNESDAY NEXT, May 21st**, at 30, Sackville-street, Piccadilly, W. Chair to be taken at 11 o'clock p.m.  
Antiquities will be exhibited, and the following Papers will be read:—  
1. 'The Bronze Gates of Balawat,' by T. Pinches, Esq.  
2. 'Sculptured Stone in Ely Cathedral,' by W. De Grey Birch, Esq., F.R.S.  
3. 'Antiquarian Losses in Coventry during a Century and a Half,' by W. G. Fretton, Esq., F.R.S.  
W. DE GREY BIRCH, F.R.S., &c., Honorary Secretary.  
E. P. LOFTUS BROOK, F.S.A., &c., Honorary Secretary.

**VICTORIA (PHILOSOPHICAL) INSTITUTE**.—A Paper 'On the Ethnology of the Pacific,' by Rev. S. J. WHITNEY, will be read on the 19th MAY.  
Papers for this Session, by Professors Hughes, F.R.S. (Camb.), W. Lee (Glasgow Univ.), N. Porter, President of Yale, U.S.A., Mr. J. E. Howard, F.R.S., &c. F. PETRIE, Esq., Honorary Secretary, House of the Institute, 7, Adelphi-terrace, Charing Cross, London, W.C.

**SOCIETY for the DEVELOPMENT of the SCIENCE of EDUCATION**.  
President—Prof. A. BAIN, LL.D.  
The PRESIDENTIAL ADDRESS will be delivered at the Memorial Hall, Farringdon-street, on **MONDAY, May 26**, at Seven o'clock—Admission by Tickets, for which application should be made to the Hon. Sec., C. H. LANE, Esq., B.A., Caterham Valley, Surrey.

**ARTISTS' GENERAL BENEVOLENT INSTITUTION**, for the Relief of Distressed Artists, their Widows and Orphans.  
The ANNIVERSARY DINNER will take place in Willis's Rooms, THIS DAY (SATURDAY), May 17th, at Six o'clock.  
The Right Rev. the LORD BISHOP of PETERBOROUGH in the Chair.  
Donations will be received and thankfully acknowledged by:—JOHN EVERETT MILLAR, R.A., Honorary Secretary. PHILIP CHARLES HARDWICK, Treasurer. F. LAMBE PRICE, Secretary, 34, Old Bond-street, W.  
Dinner Tickets, including Wines, One Guinea.

**ROYAL MANCHESTER INSTITUTION**.—FIFTY-NINTH EXHIBITION of MODERN WORKS of ART.—This Exhibition will be OPENED EARLY in the MONTH of SEPTEMBER NEXT, and will remain open during a period of about Four Months. Works must be sent so as to arrive not later than AUGUST 8th. Artists' Circulars, with full particulars, may be obtained on application to EDWIN W. MARSHALL, Assistant-Secretary, 25, Barton Arcade, Manchester.

**BLACK and WHITE EXHIBITION**.—DUDLEY GALLERY, Egyptian Hall, Piccadilly. NOTICE to ARTISTS.—The Day for RECEIVING WORKS for the Seventh Exhibition will be **MONDAY, the 26th of MAY NEXT**, between 10 a.m. and 6 p.m.—Regulations may be had of R. F. McNAIR, Secretary, at the Gallery.

**CRYSTAL PALACE PICTURE GALLERY**.—The Gallery is NOW OPEN for the Twenty-fourth Season with an entirely NEW EXHIBITION of OIL and WATER-COLOUR PAINTINGS, by celebrated English and Foreign Artists, for SALE.—For particulars apply to Mr. C. W. WASS, Superintendent of the Gallery.

**CYPRUS and VENICE SKETCHES**.—The GALLERY of PICTURES, 48, Great Marlborough-street (lately occupied by the Society of Arts), will be OPEN on **MONDAY, the 20th of May**, with 90 Views of CYPRUS and about 200 of VENICE, &c., by W. W. WARREN. Also, a Grand Picture, representing 'The Brignone Cave,' by Signore Cammarano, of Rome.—Admission, 1s.; Catalogue, 6d.

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By order of the Committee.  
May 3, 1879. ROBERT HARRISON, Secretary and Librarian.

**TRINITY COLLEGE, LONDON**.—DIPLOMAS in ARTS.—The next PUBLIC EXAMINATION for the Diplomas of Associate in Arts and Licentiate in Arts, &c. (open to Candidates of either Sex), will be held on **JUNE 16th, 17th, and 18th, 1879**.—Particulars may be had of the RESIDENT SECRETARY, Trinity College, Weymouth-street, W., where also the past Examination Papers may be obtained, price 1s. 6d. the set.

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SATURDAY, MAY 17, 1879.

## CONTENTS.

	PAGE
NOVELS OF THE WEEK .. .. .	625
TRANSLATIONS FROM ÆSCHYLUS AND HOMER ..	626
ADDY'S MEMORIALS OF BEAUCHIEF ABBEY ..	627
FERDINAND LASSALLE .. .. .	628
DURAND'S ACCOUNT OF THE FIRST AFGHAN WAR ..	629
LIBRARY TABLE—LIST OF NEW BOOKS ..	631—632
GRUFFYDD ROBERTS'S WELSH GRAMMAR; CROMWELL IN CRAVEN, 1659; THE PALEOGRAPHICAL SOCIETY; ENGLISH TRANSLATIONS FROM THE ICELANDIC; NOTES FROM DUBLIN .. .. .	632—633
LITERARY GOSSIP .. .. .	633
SCIENCE—LIBRARY TABLE; SOCIETIES; MEETINGS; GOSSIP .. .. .	634—636
FINE ARTS—THE ROYAL ACADEMY; THE SALON; DRAWINGS BY ANCIENT MASTERS, PARIS; NOTES FROM PARIS; THE PAINTED CEILINGS AT ST. ALBANS; SALES; GOSSIP .. .. .	636—642
MUSIC—ROYAL ITALIAN OPERA; HER MAJESTY'S THEATRE; CONCERTS; GOSSIP .. .. .	643—644
DRAMA—GOSSIP .. .. .	644

## LITERATURE

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- How He Won Her.* By Mrs. Eiloart. 3 vols. (S. Tinsley & Co.)
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Mrs. Eiloart's new story is one which it is not easy to blame or praise. The loves of Guy Thurstone and Eunice Deane are pure and honest, if not very idyllic. Mrs. Glynne is dignified as the wife of a broken-down *roué*, who does his best to ruin her life, and then turns to her for refuge and nursing when his active days are done. There is a Parson Penroyd, who seems a lifelike portrait of the secular clergyman of the last generation, drawn

with more kindness than usual. There is an impossible sort of squire, Guy Thurstone's uncle, whose fury against the dead sister who married a yeoman extends to her orphan child in his extremest need. With this exception, however, Mrs. Eiloart's dislike to the rural gentry is not so markedly exhibited as usual. A sensation scene with two murders in it is a new and strange feature in her plot. On the whole, this book, like others from the same pen, bears the marks of being the work of a clever woman with strong prejudices, imperfect education, excellent intentions, and a fluent, though not always accurate, style of writing. In the last respect, however, she is improving.

If it was all written after the news of the disaster at Isandula directed attention to our neighbours in South Africa, Mr. Eden's tale of the Zulus is a remarkable instance of rapid production. The disaster itself does not figure in the story, but Lord Chelmsford's operations a few days before closely concern the fortunes of the *dramatis personæ*. Ula, a friendly Zulu, was killed in the attack on Sirayo's kraal, and the English hero, an immigrant farmer—now happily married to one of the heroines of the tale, and living in England—received "an assegai between the ribs" in the course of an episode in the same action. In bringing his narrative so closely up to date, Mr. Eden has not been able to avoid some little inconsistencies, but he has succeeded in producing an interesting story—much more interesting than the general run of stories whose main purpose is to supply information. His pictures of Cetewayo, of Kozi, a favourite warrior of the king's, of Nomtebe, the sorceress, and her disgusting incantations, of a Dutch farmer, an English settler, and a missionary, as well as his sketches of Zulu life and Boer life, have an indisputable air of reality. His types are well chosen and well drawn.

'Mate of the Jessica' is a curious sort of sensational novel, for there is really only one character in it, and the sensational events occur within a few weeks spent on board ship. There is a prologue or introduction; then act i., of which the scene is a merchant vessel; next, act ii. takes place on board a gun-boat; and finally there is an epilogue. Mr. Moore introduces a heroine, but she is a mere outline, a *soubrette* who does nothing but once give a scream at the wrong moment, a leading villain, a second villain, afterwards repentant, a heavy father, a walking gentleman, a low comedy man, ruffians, naval officers, and other supers. In short, it would seem as if the author, instead of converting a novel into a melo-drama, had first written a melo-drama, and then had converted it into a novel. In every respect does it resemble the stereotyped melo-drama, for the leading ruffian's plans are baffled and he himself comes to a miserable end; beauty in distress is rescued by a British sailor, who eventually turns out to be a rich gentleman; while the whole winds up with the happiness of gallantry and beauty, who marry and have a baby. Of sensational incidents there is no lack, murder, a ship on fire, a voyage on a raft, and a tornado being only some of the features of the story. There is little local colouring and less literary skill, while improbabilities abound.

Miss (or Mrs.) Hattersley tells us that

"every one must have a beginning," and she promises to do better when she has had experience. It may interest her to know that the promise of her story is even more satisfactory than the undertaking of her preface. It is a good tale for juvenile readers, with plenty of vivacity, plenty of sense, sufficiently wholesome, and fairly well written. There is no apparent reason why the author should not produce capital stories for boys and girls.

Mary Jefferis has written a passable little romance, and the title, 'Some of Life's Lessons,' vague enough in one sense, is not altogether inappropriate. She draws no moral, and it is occasionally doubtful where the lessons are supposed to come in; but it is in the first word that the gist of the expression is to be found. 'Some Incidents' would perhaps better indicate the contents of the volume, which records, amongst other things, the love of two women for one man, the crime perpetrated by the one woman against the other, the rescue of the injured lady by the hero, the marriage of the happy couple, and their joint forgiveness of the miserable sinner. The *dénouement* is assisted by "a bunch of withered flowers"; and though "Mrs. Lynne passed into eternity, her hand clasped in Margaret's," Margaret does not pass with her, but enjoys the guerdon of her patient endurance. These incidents are not novel, and the lessons which they teach are somewhat commonplace; but, for all that, Mary Jefferis has not told her story amiss.

The author of 'Wolfern Chace' must be a person of some assurance. He describes himself on the title-page as

One—who not unknown to fame,  
Yet dares to write without a name.

It is entirely improbable that the sort of fame to which he is known is literary. At all events, 'Wolfern Chace' could neither make, nor add to, anybody's fame. Even the blunders in it are not surprising enough to secure notoriety. The book is described in a second title as a chronicle of "Days that are no more." Every novel except those written in the present tense (a large exception, no doubt) is such a chronicle. The particular days that are no more which are here chronicled were those which intervened between 1811 and 1815, as far as can be made out. At the opening we find the Prince Regent driving down to Brighton, where he seems to have met with Fox, Byron, Moore, Wilkes, Mansfield, and others. The Prince became Regent in 1811. Fox died in 1806, Wilkes in 1797, Mansfield in 1793. In the second volume one of the characters remarks that the narcotic influence of tobacco had probably restrained the barges from smoking the upper classes out of house and home, "as some of these enterprising gentry have recently served poor Dr. Priestley in Birmingham." Dr. Priestley's house had been burnt by the mob at least eighteen years before. One might as well speak now of the death of the Prince Consort as an event which had happened recently. A few pages further on a young man, who is about to entertain his friends at Oxford, is said to have "written on to his knowing gyp and housekeeper to get everything in splendid order for the ladies, and to set out all his prizes and challenge cups and other glories in their full grandeur." Lastly, there is a character who quotes "the touch of a vanished

hand." The author of 'Wolfen Chace' does not deserve more notice.

'Thira; or, the Cairn Braich' is perhaps the hundredth, but not the worst, historical romance founded on the events of the Norman Conquest. It appears in its present form as a reprint from the pages of a periodical, in which, as the writer assures us, it interested its readers. That is quite possible, for, though men have less appetite than of old for the historical novel, there is still sufficient attraction in a medley of history and fiction to secure a hearing for a fairly written story. In order to get at the beginning of this particular story, the reader has to work through a preface, a few pages of "prolegomena," and a second preface, from the aggregate of which he gathers that the succeeding narrative is to be regarded as a free translation of a manuscript left behind by Gregorius, Abbot of Battle. Now, as the style of this narrative is a fair copy of that which was so much in vogue about half a century ago, when this "historical romance" was written, it is clear that the illusion as to the Abbot Gregorius cannot easily be maintained. As a matter of fact, the abbot as an historian appears and disappears in the "prolegomena"; we are reminded of Scott and James, but never of the recluse of Senlac. A sprinkling of anachronisms and other inaccuracies adds to the difficulty of accepting the author's figment with regard to the origin of his story. The Abbot of Battle bequeaths his mitre without reference to the confraternity, and leaves a collection of Anglo-Saxon and Latin poetry, in addition to his romance. One character swears by St. Duncan; another "by the holy Moses." After a lapse of fifty years between composition and publication, such incongruities as these should have been avoided.

We do not know whether the translation of 'La Maison du Chat qui Pelote' and some of its fellows be intended to ascertain the amount of support that would be accorded to a complete translation of Balzac. The fact that the three volumes exactly cover the contents of the first volume of the 'Œuvres Complètes,' and that Mr. Kent has included the general preface to the 'Comédie Humaine,' would seem to favour such an idea. On the other hand, as a version on such a scale would occupy between a hundred and fifty and two hundred volumes, the enterprise seems to be slightly venturesome. It is hardly likely that any translator who merely wished to introduce Balzac to English readers would have selected the contents of the present volumes as best suited for his purpose. The tales they hold are all of good quality, but they are scarcely of Balzac's best, and, in especial, they are not of his most characteristic brand. It is needless to say that the arrangement of the 'Comédie Humaine' is by no means haphazard. These first tales are intended definitely as an introduction to the vast and varied, if somewhat artificial, world which Balzac created, and they have less of its peculiarities and more of those of the common every-day universe than the scenes displayed in the subsequent volumes. Only, perhaps, in 'Une Double Famille' is something like a glimpse of the Balzacian cosmos, with its singular physical and moral conditions, vouchsafed. The five other tales might have been signed (barring some slight touches) by

many other tale-tellers of the July monarchy. Yet if they are not of the master's unapproachable best, so also are they not of his nearly intolerable worst, and they are likely to give some pleasure to the unlearned and ignorant, if in these days of "modern sides" there be any such, who cannot read French. 'Le Bal de Sceaux' has, if we mistake not, already appeared, with some curtailments, in English, but it is the only one which we can think of as having been naturalized. This, with the pleasant little story of 'La Bourse' and the more characteristic one of 'Madame Firmiani,' is probably most suited to a purely English taste. The enumeration of the different points of view from which the heroine is regarded in the last-named tale is one of Balzac's peculiar touches, but not one of those which have often failed to extort recognition from English critics. We shall, however, look with some curiosity to see whether Mr. Kent pursues his labours. As a translation his book is for the most part readable, and it is not the easiest thing in the world to make a translation of Balzac readable, unless, which is perhaps the most excellent way, the translator has sufficient confidence in himself to allow himself considerable liberty. But at the same time it contains some singular errors, which argue either great ignorance or unpardonable carelessness on the part of the translator. Some of them, indeed, seem hardly explicable on the theory of independent translation by the same hand throughout, and would appear to be due to careless revision of somebody else's work. It is, for instance, quite incomprehensible how any person who knows French at all should translate "N'est-elle pas d'Anvers?" "Is she not from D'Anvers?" The existence of a place called in English Antwerp is not a recondite fact. *Capitaine de vaisseau*, again, is not correctly rendered "captain of a ship," but is, as most people know, a definite naval rank, to which our "post captain" answers best. "The Ingres" is not the way in which Englishmen speak of contemporary painters. "Mannikin" for *mannequin* seems to show that Mr. Kent has never heard of a lay figure; while "man-wolf" for *loup-garou* shows that he is unaware of the proper word "were-wolf," of which Marie de France could have told him six hundred years ago. "The Isles" is excellent dictionary rendering for *les Iles*, but entirely fails to inform the English reader that that phrase in French means the West Indies. It may be said that no one of these is a very serious error. But, unfortunately, they are all errors indicating an insufficient knowledge of French. Now it is not an extravagant proposition that a translator of Balzac, with whatever other gifts he may or may not be provided, should at least have a pretty extensive knowledge of French.

Miss Whyte has certainly done her best with a dreary novel, and its bombastic diction must be imputed to the author, not to her. She need not, however, have translated it at all, and it is impossible to congratulate her upon her choice of such a poor book—one of those typical German novels that have never yet found, and, we trust, never will find, favour in this country.

Nor can much more be said for 'The Marriage Tie.' The English translator prefaces the book with the remark that English people should read this story from the German in

order to learn what miseries the law of divorce brings. The remark is scarcely pertinent. The novel deals with Greek Catholics, among whom divorce is not allowed, and in the divorce in question it is not apparent that it is the law that has caused the misery; it is rather the ineffable silliness of the heroine. Johannes von Dewall is at all times an author of third-rate merit, and his present work is slight, ambitious, and weak. Why is the public pestered by translations of such rubbish? There are a few—a very few—German novels worth translating, but not those on our list to-day. The English version of 'The Marriage Tie' is also not up to the mark; it is rough and inelegant, and the attempt to render German titles clumsy as well as ludicrous.

#### TWO TRANSLATIONS.

*Agamemnon*. Translated from *Æschylus* by the Earl of Carnarvon. (Murray.)

*The Odyssey of Homer*. Rendered into English Verse by G. A. Schomberg, C.B. (Same publisher.)

TIME was when it was "the right thing" for noble lords and gallant officers with any pretensions to literary culture to publish original poetry, either in the form of contributions to "Keepsakes" and similar miscellanies, or in volumes to themselves. Those days seem to have gone by, and the same change which has come over much of our poetical literature has affected these distinguished amateurs. Translation is distinctly the fashion of the period; set, no doubt, by professional scholars and men of letters, but quickly followed by those to whom literature and scholarship are the relaxation of other and by no means kindred duties. In one respect, at least, it must be allowed that the modern fashion has a great advantage over that which prevailed in the last generation. Indifferent poetry neither blesses him that writes, nor does he that reads bless it; but the translator of a great poem of former times, even though he may execute his task very badly, can hardly fail to make an acquaintance with the original which no mere reading could have given him. Indeed, it may be said that no one can thoroughly know a poem (if any work) in a language not his own until he has deliberately tried to express on paper every passage about which there is the least obscurity. Of course he need not publish his translation; but if he does, he has not sinned like the man who insists on forcing the crude productions of his own mind on an undesirous world.

The two translations which give rise to these remarks, though neither of them is likely to take rank as a standard version of its author, are well within the line which justifies publication. Lord Carnarvon has chosen in some ways the harder task, but has, as might have been expected, produced, on the whole, the more satisfactory result. The union of classical tastes with a political career has been long traditional among the more cultivated members of the English "baronage"; and Lord Carnarvon has both school and university credentials to show. He is no doubt somewhat over-weighted with the 'Agamemnon,' especially with the choric part. Indeed, we are seriously disposed to suggest that the next translation of the 'Agamemnon' should be made on the partnership principle, one person taking



the lyric, and one the strictly dramatic portion of the play. Lord Carnarvon gets on fairly well, on the whole, with the dialogue. The famous description of the chain of fire-signals which brought the news of the Greek victory in one night from Troy to Argos, imitated by Macaulay in the 'Armada,' is rendered with spirit. Mr. Fitzgerald's is perhaps more vigorous, but then he deliberately preferred to sacrifice fidelity to vigour, whereby, we may note parenthetically, he gains a great advantage over Lord Carnarvon in the choruses. Perhaps as good a sample of the present translation as can be quoted is the following, from the scene between the Chorus and the Herald, immediately before Clytemnestra's second entry. The Herald has just entered in good spirits, which the Chorus almost at once modify by vague hints of "times out of joint" in Argos. He continues in a more subdued tone:—

'Tis well that endeth well. For in man's life  
The diverse good and ill commingled are;  
And who, beside the blessed Gods, are free  
From sorrow through all time? I could recount  
How on the sea we toiled and roughly fared,  
Scarce putting to the shore, and every day  
Teemed with fresh suffering as our constant lot.  
But on the land yet sorer was our toil:  
We spread our couch hard by the foemen's walls,  
The dews from heaven and the long meadow-grass  
Stood thick on hair and raiment—but why tell  
Of winter's frost smiting the fowls of air,  
When Ida's snow was deep, or summer's heat,  
When the broad sea as on a noontide couch  
By wave or wind unruffled lay asleep?  
Why tell of this and grieve? 'Tis past, all past,  
As with the dead who shall arise no more.  
Why should the living for the dead make moan?  
Why tell the tale of those who fell in fight?  
Nay, rather, we, the remnant of the host,  
To our long griefs now bid a long farewell,  
And flying glorious over land and main,  
Full in the face of Heaven we boast, that we  
The spoils of Troy to the great Gods of Greece  
For endless time here consecrate and vow.

For a translator thoroughly steeped in Shakespeare there is a fine opening in the last scene of the play, where almost every word of *Ægisthus's* part suggests one passage or another of our own dramatist; but this Lord Carnarvon does not more than indicate. It is, however, as has been hinted, in the choruses that he is weak. As every classical scholar knows, it is these wonderful odes, scarcely to be paralleled out of the Hebrew Scriptures, that give its special character to the 'Agamemnon.' Now such lines as

In prudence and sobriety,  
May my lot be from sorrow free,

or,

Thou hast on thee a people's hate,  
Thou hast cut off and slain thy mate;  
And thou from Argos shalt most surely be  
Outcast and lonthead for thy impiety,

render them about as adequately as the rhymes of Nahum Tate and Nicholas Brady do the Psalms of David. The great opening chorus has, perhaps, had a little more justice done it; but then it is at the expense of anything like literal adhesion either to matter or metre. In straightforward scholarship, so far as a translation of this kind can show it, Lord Carnarvon is seldom wanting. In the line

δρόσοισι λεπτοῖς μαλερῶν λεόντων,

however, the first word appears to have puzzled, or rather misled him, otherwise it is difficult to see how he has got "in dewy mead" out of the words.

Although, as has been remarked above, it is no strange thing in England to find a states-

man out of office (and still less if he happens also to be out of Opposition) solacing his leisure with classical study, we are less accustomed to find the superior officers of the army retaining a taste for the ancient authors. Except, however, for its somewhat unusual parentage, General Schomberg's translation of the 'Odyssey' is not particularly noticeable. It is mainly in blank verse, of a rather wooden kind. This is, for the most part, pretty accurately measured, though we have detected one or two short lines; and though the gallant general does not seem to be conversant with the last lights respecting ὄρνις ὡς ἀν' ὄπαϊα, ἵνα μὴ ποθεν ἄλλοθεν αὐγῇ, and one or two similar puzzles, it is in the main fairly correct. A sample may be taken from the fifth book as being pretty well known, and a charming passage in itself:—

And when at length he reached the distant isle  
And trod firm land from off the purple sea,  
He sought the spacious grotto where abode  
The fair-haired nymph; and found her then within.  
A blazing fire was burning on the hearth.  
And from afar o'er all the island stole  
The perfumed odours of the burning woods  
Of fragile cedar, and the tree of life:  
And she within sang with melodious voice,  
And with a golden shuttle plied the loom.  
A blooming grove around the grotto stood;  
Alder and poplar, mixed with cypress sweet;  
And long-winged birds upon the branches perched,  
Falcons and owls, and chattering hooded crows,  
Birds of the sea, who pasture take therein.  
And all about the lovely grotto climbed  
A blooming vine, luxuriant with grapes.  
From fountains four which close together stood  
The limpid water bubbled far and wide;  
And from the turf so soft, the violet  
And parsley sprang: even a god must gaze  
On such a scene with wonder and delight.  
There stood and gazed the guiding Argus-slayer.

Barring that hooded crows are not, we believe, sea birds, and that Homer can hardly have meant ordinary owls by σκῶπες, this is a decent enough rendering. It is, of course, not very like Homer—but what is? At all events, it will do no harm if the military position of the translator should gain an introduction for this book into a few officers' quarters. The average British subaltern, it is to be feared, knows little or nothing of Ulysses; and though staff colleges and competitive examinations may make him think that he can justly claim the title of πολέτας, it is doubtful whether in some cases they do not tend to deprive him of the more important quality of being πολέμης. A little study of Ulysses will not hurt him.

It should be mentioned that General Schomberg's translation only embraces the first twelve books.

*Historical Memorials of Beauchief Abbey.* By Sidney Oldall Addy, M.A. (Parker.)

THE Norbertine or Premonstratensian Abbey of Beauchief was founded in a beautiful vale on the northern confines of Derbyshire, in the year 1183. It was not a monastery of any great wealth or of any special celebrity, being one of the seven daughters of the larger foundation of Welbeck, Notts. The work before us is not the first history of Beauchief Abbey. A posthumous publication of Dr. Pegge, the well-known Derbyshire antiquary of last century, published by J. Nichols in 1801, treats of the same subject. But the greater portion of the stock was destroyed by a fire at the publisher's soon after its issue, so that the volume is now rare, and fetches a

fancy price on the few occasions when a copy appears for sale. Moreover Pegge's 'Historical Account of Beauchief Abbey' consists in the main of an abstract of a chartulary of the possessions of the monastery, a parchment MS., of which the original is now in the collections of Mr. Davies-Cooke, of Owston, Doncaster, and a full transcript among the Pegge MSS. at the College of Arms. The fresh material relative to the history of this abbey which has been brought to light by Mr. Addy is an ample justification for this addition to the already numerous narratives of British monachism. Hardly any of the one hundred and fifty handsomely printed quarto pages before us can be deemed superfluous, and, seeing that the book is by no means voluminous, it is to be regretted that not even a short abstract of the chartulary is included.

The additional sources upon which Mr. Addy has drawn are: Peck's MSS., which are a collection in the British Museum for an intended supplement to the 'Monasticon Anglicanum'; a long obituary, forming part of the Cotton MSS.; and a visitation book of the Norbertine Order in England, between 1475 and 1501, which is one of Ashmole's MSS. in the Bodleian. Mr. Addy, at the conclusion of his Preface, modestly remarks that "I am conscious that I have only begun, or I should rather say continued, a work which the discovery of other materials will some day render more perfect." But we are quite at a loss to know where the antiquary of the future can turn for further information. Mr. Addy and Dr. Pegge have almost, if not quite, exhausted the subject, and the only other possible source of knowledge pertaining to Beauchief of which we can think is the Episcopal Registers of the diocese of Lichfield. Nor can they prove a fruitful mine, for no Premonstratensian houses were ever under episcopal visitation, and the most that could be gleaned would be dry lists of names of the regular clergy ordained to this abbey, from which a tolerably complete roll of Beauchief canons might be made, as the ordination lists of this diocese in the various Episcopal Act books, from 1300 to the Reformation, are exceptionally perfect.

The first chapter contains a slight sketch of the Premonstratensians and the rule of their order, which is well done and useful, but certain general reflections on monasticism, with well-worn quotations from Montalembert and Gibbon, might have been omitted from the particular history of an individual house. The third chapter, which comprises a large portion of the volume, is of exceptional interest, for the obituary is therein given at length in a carefully done English dress. Every religious house possessed a calendar, in which were enrolled the names of benefactors and distinguished members, according to the days upon which masses were said or sung in their memory. Very few of these obituaries escaped destruction at the time of the dissolution of the monasteries, such documents having no bearing on the titles to the confiscated estates. It may be doubted if there is any fuller obituary pertaining to any English abbey now extant than this one of Beauchief; certainly there is not among the lesser houses. The oldest date in this calendar is 1300, and additional entries continue to be made in it down to 1536, the year of the abbey's dissolution. Almost every day of the

year was appropriated to the commemoration of departed brothers, sisters, benefactors, and others to whom had been granted the fraternity of the order. This obituary will prove of value to the genealogist of the Midlands, as many distinguished families, such as Chaworth, Fitzherbert, and Foljambe, occur amongst the benefactors, with the dates of their death usually attached. It will also prove of much assistance to those who may be anxious to compile or complete lists of abbots of other houses, especially those of Premonstratensian foundation. The commemorations are almost all of individuals. We give as examples the first five days of January:—

"1. Commemoration of Roger de Alfreton, who gave us nine oxgangs and a half of arable land in Wymondswold, for whom a mass shall be said for ever at the altar of the Holy Cross.

"2. Commemoration of William Gresley, abbot of this place, who was translated from Newbo to this monastery, and who died A.D. 1433.

"3. Commemoration of Walter, canon of Newhouse, formerly abbot of Stanley Park; and of Sumond de Brom.

"4. Commemoration of Sir Thomas, abbot of Newhouse, and of Sir Robert Wolset, canon of this place.

"5. Commemoration of Alexandra, sister of Stephen, formerly of this place; and of Egidius, abbot of St. Foillan (near Hainault, Belgium); and of Richard de Stanle, who gave us five marks for a pittance."

But occasionally the memorials were of a wider character, and showed a truly Catholic feeling towards other orders. Such is the entry for the 23rd of the same month:—

"23. Commemoration of the departed Cluniacs and Cistercians, for whom every one of our priests shall say a mass, and the clerks fifty psalms, and the lay brethren a hundred paternosters, and for whom a full service shall be said in the convent."

The brief notes to the obituary contain for the most part useful and correct information, but here and there they show signs of carelessness. Under May 31st is the commemoration of a former prior "by whose work and industry the great belfry was erected, and who bought us the great bell." To this Mr. Addy appends a curious local tradition, which says that the great bell of Beauchief was taken away surreptitiously by night to Lincoln, the horses' shoes being reversed to baffle pursuit, and became the veritable Tom of Lincoln. Mr. Addy expresses a mildly qualified faith in this tradition, and asks, "Is anything known of the origin of 'Tom of Lincoln'?" But an antiquary should himself make these inquiries, and not propound them to his readers. Nothing is more common than these tales of the removal of bells, but they can seldom be substantiated. A very little trouble would have shown that Tom of Lincoln did not come from Derbyshire. The predecessor of the present Tom was cast by Newcombe, of Leicester, and Oldfield, of Nottingham, in 1610, out of a large bell, which was itself recast at Lincoln early in the fourteenth century, having probably been originally given to the minster by Geoffrey Plantagenet. In the same note the upper stage of the west tower of Beauchief Abbey, which is given in a view of Bucks (1727), but which has since been removed, is spoken of as having "late Norman or early English" belfry windows. It would be just as reasonable to describe them as Tuscan or Ionic; the tower as it now stands is of Decorated date, and that its upper story should be

of an earlier style is a simple impossibility; moreover the tracery of these windows in the view referred to is distinctly Decorated. Church architecture is evidently a weak point with our author, for he makes a like remark, but still more wrong in date, with respect to the tower of Norton church. That church, closely adjacent to the monastery to which it was appropriated, and well known to artists as the resting place of Chantrey, is a special stumblingblock to Mr. Addy. Not only is he more than two centuries wrong in the date he assigns to its belfry windows, but with respect to Norton font, which is a well-known and characteristic specimen of an early English font, that has several times been engraved by Paley and other authorities, he remarks that it is "early Norman, and deserves the attention of the antiquary." Nor can he be congratulated on pointing to Norton church as "the very perfection of a quiet and pleasing country church," and in rejoicing over its escape from the destructive hand of the "restorer." True, it has not been dealt with in quite modern days, but there is not a church in the county that was more shamefully handled, or where the destruction of old monuments, old oak, and the very fabric itself was more wantonly carried out than at Norton, about the beginning of the present century.

A note to the commemoration of Sir Thomas Gombrey, rector of Dronfield, who died in 1399, describes the brass, in several respects unique, to the memory of him and his brother in that church. Imitating the errors of both Lysons and Cox in describing this brass, Mr. Addy says that it represents "two priests habited in *copes*," but it really represents nothing of the sort, for the brothers both wear the chasuble, the maniple, and the usual eucharistic vestments. Comparing the inscription on this brass, as given in the text, with an accurate "rubbing," we find no fewer than twenty-six mistakes.

With respect to this church of Dronfield, which was appropriated to Beauchief Abbey in the year of the death of Thomas Gombrey, there is much new matter of interest in these pages, the principal being the rules of the Guild of Our Blessed Lady, founded in that church in 1349, and an elaborate Elizabethan survey of the condition of the chancel. As we are noting some blunders, it may be well to mention that it is stated that one Christopher Haslam, who had formerly taught singing and grammar to the choristers and novices in the monastery, became "the first Protestant vicar" of Dronfield. We may be quite sure, in the first place, as an historical fact that no vicar of Dronfield in the time of Henry VIII., Edward VI., or Elizabeth would have called himself "Protestant," for if he had been a Protestant, as the term was then understood, that is in connexion with the foreign Non-conformists, he would not have been allowed to hold preferment. In the next place, if Mr. Addy means by "first Protestant vicar" first post-Reformation vicar, he is quite wrong in assigning that place to Haslam. The Lichfield registers show that William Cocks was instituted to the vicarage of Dronfield in 1535; Thomas Weste on the death of Cocks in 1543; Richard Hawarde on the resignation of Weste in 1557; and it was to Hawarde that Christopher Haslam, who died in 1570, succeeded.

It is, however, perhaps rather ungracious

to point out these blots, for after all they are trivial when compared with the intrinsic merits of the book. Chapters v. and vi. abound in the most interesting information with respect to the visitations of this house in the fifteenth century. It is impossible to quote from them, but they afford invaluable glimpses of the inner life of our monasteries, and will prove attractive not only to the antiquary, but also to all students of men and times. The Obituary and the Visitations throw so much new light on the usages and customs of these Premonstratensian canons, that Mr. Addy may fairly be congratulated on having produced the most important addition to the history of British monachism that has been made during the present century.

FERDINAND LASSALLE.

*Meine Beziehungen zu Ferdinand Lassalle.*  
Von H. von Racowitza. (Breslau, Schottlaender; London, Kolckmann.)

THE trite saying, "Qui s'excuse, s'accuse," has never found better illustration than in these revelations of Madame de Racowitza. She tells us she has at length been compelled to justify herself in the eyes of the world from the attacks made upon her relations to Ferdinand Lassalle. Here, then, is her vindication, which so strongly resembles an indictment that those who might before have felt pity for the young girl caught in the toils of Lassalle will now feel such pity to be wasted, seeing that by her own showing she was indeed a worthy counterpart of her unprincipled lover. Perhaps, however, we are not fitted to read these memoirs, for we are told at starting that they are not intended "for beings of gentle, pious dispositions, who have a Christian spirit and cannot comprehend a powerful healthy hatred and a powerful heedless love." We fear they are as little adapted to the healthy as the pious.

Madame de Racowitza does not at once begin with the years 1862-64, during which she was acquainted with Lassalle, but edifies her readers with a history of her childhood and her education, in which she finds an excuse for the frivolity and weakness of her character. Her father was Herr von Doenniges, a Bavarian diplomatist, for some time ambassador in Italy. He and her mother are painted by their affectionate daughter in the blackest colours. The father is represented as ambitious, clever, and indifferent to his children; the mother as vain, coquettish, and heartless. At the age of twelve, she tells us, her parents betrothed her to an Italian count, for no other reason than that he cooked well! The engagement was soon broken off, the young lady preferring a Russian naval officer. A little later on this precocious young person was sent to visit her grandmother at Berlin, and here she began the subjugation of the young Bojar, Count Yanko von Racowitza. She then returned to Italy, where she again had various love affairs on hand, and in 1862 went once more to Berlin. She was still of tender age, but old in experience. An eyewitness relates that she was "more piquant than beautiful, an accomplished mistress of the arts of the toilet, clever, and with an amount of culture beyond the average of (German) women." She bore the character of being eccentric and adventurous; she had,



moreover, a fortune of 70,000 thalers. No wonder that a friend of Lassalle's, who met her at a ball, at once declared that this was the woman fitted to marry him. Lassalle, who was at this time approaching middle life, was wearying of his old Countess Hatzfeldt, and seriously contemplating marriage. His name was in evil repute, not only as the leader of the social democrats and a friend of Karl Marx, but on account of the celebrated jewel robbery, still in some degree a mystery. To Helene von Doenniges he was not even a name, until too officious friends filled her ears with his praises. She was fully informed about his profligate character, his inconstancy in love, his belief in himself and his lucky star, the power he possessed in so high a degree of disarming the prejudices of men most prejudiced against him, and his absolute fascination for women. At their first meeting their behaviour gave occasion to scandal, and her own account of how Lassalle addressed her by the familiar "Du" (thou) "Golden Fox," in reference to her red-gold hair, and carried her downstairs, certainly confirms rather than refutes the accusation. After a few more meetings Lassalle proposed for her in due form, a proposal indignantly rejected by Herr von Doenniges, and Helene was soon afterwards recalled home. Her father was at this time *charyé d'affaires* in Berne; the family lived alternately here and at Nice and Geneva, and gaieties and flirtations filled the life of the young girl, while her relations with Count von Racowitza were becoming serious. She had not, however, forgotten Lassalle, and hearing he was on the Rigi, and happening to be near, she managed to have an interview with him. The account she gives of this interview entirely agrees with that given by Lassalle to the Countess Hatzfeldt, in which he announces to her his determination to marry, an idea which the countess did not readily approve. Lassalle again proposed to Helene, and urged her to elope with him, assuring her that her family would never assent to their union. In any case he urged her to make a tour of a few days with him! She refused both propositions, but she assented to his suit, writing to him that she "will and shall be his wife." Her letters are extremely curious. She admits that she is, as he told her,

"weak of will as a child. But this time, friend Satan, the child will show you that it feels its devilish kinship, that your demoniac neighbourhood has at last worked on it, that Nature has woken out of her sleep, and that a drop of your Satanic blood has rolled into her veins, giving her strength and joy to live."

What matters family opposition? she adds; there always remains the last resource of elopement. The hardest thing she has to do is

"with cold hand to break a faithful heart which is devoted to her with true love; with crass selfishness to annihilate a fair youthful dream, the fulfilment of which should have made the happiness, the life-happiness of a noble man."

Or, to use less high-flown words, she was formally betrothed to Count von Racowitza; but this noble pair of lovers were resolved to walk over hearts or whatever else might lie in their path, so long as they attained their goal. Recent publications prove that at this very period Lassalle was carrying on another intrigue with a Russian girl; neither did he pretend to have been faithful to Helene since their parting. Their conversation, as

recorded in these pages with a verbal exactitude sufficiently suspicious considering the lapse of time, is astonishingly candid. He also confided to her his political aspirations, and these confidences alone ought to dissipate for ever the saintly halo his disciples have long endeavoured to cast over his memory.

"Do you imagine," he said to Helene, "that I sacrifice my night's sleep, the marrow of my bones, the strength of my lungs, as a cat's-paw for others? Do I look like a political martyr? No, I will act and fight, but I will enjoy the result. . . . Believe me it is as proud a feeling to be the president of a republic, elected by the votes of the people, to stand firm and fast upon the favour of the people, as to be a king, *Deo gratia*, on a rotten worm-eaten throne."

In *amore veritas*, here was the real truth. Vanity, inordinate vanity, and overpowering ambition, these were the ruling passions of Lassalle, and in obedience to these impulses he threw away his life. Believing in his luck, in his powers of fascination, in his ability to carry all he undertook to a brilliant end, he delighted to think that he, the notorious demagogue, the Jew, the adventurer, should receive from a haughty diplomatist the hand of his daughter. Meanwhile the parents had got wind of the affair and declared their opposition. Helene, convinced that they would not yield, fled to Lassalle and begged him to elope with her. His vanity, greater than his affection, led him to deliver her back himself to her mother, declaring he would yet win her, but it should be with her family's consent. He urged her to be patient and believe, as firmly as himself, in his luck. The scene here graphically described was but another concession to Lassalle's love of effects:—

"Helene," he asked, "will you do anything and everything for me? Is there no sacrifice that would be too hard for my sake?" "I will do everything you ask. I will go with you, risk anything, only do not ask me to go with my so-called people." "And that is just what I do ask. . . . You will do it for me," he said firmly. "And now, madam, I give you back your child. . . . I, who could do with your daughter what I pleased, have given her back to you, certainly only for a short time. She only goes with you because I wish it. Do not forget that, and now farewell. Farewell for a brief space."

The pair never met again. Helene, according to her own account, was now held in durance, and subjected to threats and entreaties to give up this man whose alliance would disgrace the family. Her letters to Lassalle, and his to her, were intercepted. Lassalle came and urged his suit with Herr von Doenniges, he then sent trustworthy friends. Meanwhile the Countess Hatzfeldt had designedly or otherwise interfered in the matter and roused Helene's anger; so she listened once more to Count von Racowitza's suit, telling him, however, that she would at any time abandon him for Lassalle. Finally, she was induced to write a letter of renunciation to Lassalle. As a last resource Lassalle desired she should state this before two witnesses, one a lawyer, and declare that she acted of her own free will. This quasi-judicial winding up of a love affair would be quite farcical but for its tragic end. It is at this point that the Countess von Racowitza's memoirs vary most widely from the reports previously published. Her father denies that compulsion was exercised; she insists that

every threat was employed to force her to answer with the insolent indifference that was officially noted at the time. She refuses to affirm or to deny whether she spoke as she is said to have done; she insists, however, that her pleading eyes should have shown her inquisitors that her heart did not assent to the words uttered by her lips. This part of the story forces the reader to exclaim, with the Welshman in the old comedy, "It may be true, but it is very impossible." She certainly dissembled her love to some purpose. Exasperated by her behaviour, Lassalle, the professed enemy of duelling, challenged Herr von Doenniges and Count von Racowitza to a duel, and he frankly owned in his letters to his friends that what maddened him was not the loss of this "enfant du diable,"—though he confessed she suited him as no other woman did,—but the mortification that it was to him that he, Lassalle, should have been refused, spurned, and treated with contempt and indifference. Count von Racowitza, as the younger man, accepted the challenge. He was a bad shot, and the thought that "Lassalle will kill Yanko" was, Helene openly tells us, the first that occurred to her. She adds that she felt no pity, the duel was necessary, and if she should walk over the corpses of her whole family to gain Lassalle it must be done. The sequel of the story is familiar to all: how the chivalrous Yanko wounded Lassalle, who died in agonies; how Helene became his slayer's wife within a few months of the event, and was left a widow within five months afterwards. Her subsequent history does not concern us. She ends by claiming the benefit of that profound and beautiful saying, "Tout comprendre, c'est tout pardonner." Whether the pardon it promises will be extended to her remains to be seen. Her memoirs in any case help yet further to reveal the real nature of Lassalle, and hence possess an interest to which they could otherwise prefer but little claim.

*The First Afghan War and its Causes.* By the late Major-General Sir Henry Marion Durand, K.C.S.I., C.B. (Longmans & Co.)

THOUGH it would have been more interesting had it appeared a few months earlier, this book nevertheless possesses great value alike for the politician, the soldier, and the student of history, for whether we now conclude a treaty of peace with Yakoob Khan or not, it may be regarded as certain that we have by no means done with Afghanistan, and the lessons to be gathered from the history of the past may prove useful in the future. The introduction by the editor, a son of Sir Henry Durand, tells the reader that nearly thirty years ago his father, being on leave in England, began to write a history of the Cabul War. Apart from his great abilities he had special qualifications for the task:—

"He had served through Keane's campaign, had personally known most of the men whose actions he was to chronicle, and afterwards, as private secretary to Lord Ellenborough, had enjoyed unusual opportunities of obtaining correct and full information upon many important matters connected with the subject of his work."

The book was never completed, for Sir Henry, scenting the battle afar off, hurried out in time to take part in the second Sikh War, and subsequently his busy official life

left him no leisure to resume the pen of an historian. His son, however, has done well to print the fragment, which breaks off soon after Lord Ellenborough's arrival in India, untouched save where he has omitted passages which might have given pain.

Sir Henry Durand was a man remarkable for a love of truth and justice. He considered that these, as well as the fundamental principles of statesmanship and the science of war, were grievously violated in our conduct with regard to Afghanistan. Being an outspoken man, he has not sought to conceal his convictions. Indeed, he has expressed them with soldier-like frankness, and so strong are they that, though no one would doubt his accuracy as to facts, he must be regarded rather as an advocate than an impartial historian. At the same time, those who have studied the subject without bias will admit that the author's conclusions are generally correct. The following passage, for instance, supplies the key to much that would otherwise appear inexplicable in the history of India:—

"The British rule in India would be more beneficial were it not accompanied by such rapid changes of men, policy, and system that all confidence in the permanence of its measures has been destroyed."

The truth of this remark has been strongly illustrated by our dealings with Persia and Afghanistan. To us at the present moment it seems almost inconceivable that the Government of India should, at the commencement of Her Majesty's reign, have been stirred by an hysterical excitement regarding Russian progress in Central Asia. It was at that time perfectly causeless, for between British India and Persian or Russian territory there were the Punjab, Scinde, Beloochistan, Afghanistan, the Turkestan khanates, and the Turcoman tribes. To Lord Auckland, however, the danger appeared pressing, and his first step was to send to Cabul, ostensibly on a commercial mission, Alexander Burnes, who is described by Sir Henry Durand as

"a man of inordinate ambition, but of average ability and shallow acquirements, sanguine in temperament, and wanting in self-control. . . . Burnes's conduct at Cabul was no less wanting in decorum, which in a Mussulman country is seldom departed from, than in diplomatic caution and reserve. His behaviour in this respect, coupled with his undignified bearing, speedily lost him the respect of the chiefs and people."

Nor was the choice of Macnaghten as envoy and political agent in the suite of Shah Shooja more happy:—

"Macnaghten, long accustomed to irresponsible office, inexperienced in men, and ignorant of the country and people of Afghanistan, was, though an erudite Arabic scholar, neither practised in the field of Asiatic intrigue nor a man of action."

In gross violation of treaties and justice, it was resolved to march two armies through Scinde to the Bolan Pass, one coming by sea from Bombay, and the other marching by land from Ferozepore. The object originally professed was to raise the siege of Herat, but though before the expedition started the intelligence arrived that the Shah had abandoned the enterprise, the invasion of Afghanistan was persevered in. Our author thus expresses himself:—

"If want of truth characterized the reasons put forth for the invasion of the friendly territory of Scinde, want of common acquaintance with the rudiments of war marked the course pursued in effecting it. The measure was as imbecile in conception as it was iniquitous in principle. . . . The first step . . . was to jeopardize a British force of 5,000 excellent troops, landing them without means of movement or subsistence in a country where the very fact of their appearance in so helpless a condition might have been the signal for a harassing system of hostilities, which, without compromising the Belooch, would not improbably have worn out and destroyed the invaders."

Again:—

"The simultaneous launch upon Scinde of the envoys Macnaghten, Burnes, and Pottinger, and the commanders Keane, Fane, and Cotton, all to a certain extent independent authorities, having very partial intercommunication or general understanding with each other, was another remarkable feature in these preliminary transactions."

Nothing could have been worse managed than the march to Afghanistan. There had been a long halt at Shikarpore of the corps operating from Bengal. Yet the route was not explored, grain was not sent on from Shikarpore, forage was not collected from the adjoining country, and no arrangements were made as to water. Between Shikarpore and Dadur intervened 171 miles, ninety-six of which run through a comparative desert. One tract, indeed, beginning thirty-nine miles from Shikarpore and twenty-six miles broad, is without either a blade of grass, a bush, or a drop of water. Yet "the troops were marched into this tract of country as if upwards of 3,000 horses and 30,000 camels were in the possession of miraculous powers of abstinence." The camels perished by thousands, the horses by hundreds, and both soldiers and camp-followers were half starved before even the frontiers of Afghanistan were crossed. The only military exploit which signaled the campaign was the storming of Ghuznee. On the 21st of July Keane arrived before that celebrated fortress quite uncertain whether the garrison had been withdrawn and whether he would enter the place unopposed or not. He was riding ahead of the column when shots from a garden showed that resistance was intended. The heavy guns had been left behind and the field guns were useless for battering purposes, while the walls were too lofty to be escalated. The only feasible plan seemed to be to blow in the Cabul gate, which alone had not been built up—at least there was reason to believe that it had not been built up. Capt. Thomson, the chief engineer, in making his report and submitting his plan, explained that the operation would be hazardous, and probably accompanied by great loss. He suggested that it would be better to mask the place, and march to attack Dost Mahomed, on whose defeat Ghuznee must surrender. Keane replied that this plan could not be adopted, as the army had provisions only for two or, at the most, three days. Hence the assault was unavoidable. This daring feat of arms is described in simple yet vivid language by Sir Henry Durand, who was one of the principal actors. Though not the senior officer, he had been selected by the chief engineer for the perilous and honourable post of laying and firing the powder bags. Speaking of himself modestly as "the engineer Durand," he describes his own share in the exploit, but gives full credit to those of his comrades who performed less perilous but still highly dangerous functions:—

"The morning star was high in the heavens, and the first red streak of approaching morning was

on the horizon, when the explosion party stepped forward to its duty. In perfect silence, led by the engineer Durand, they advanced to within 150 yards of the works, when a challenge from the walls, a shot, and a shout told that the party was discovered. Instantly the garrison were on the alert, their musketry rang free and quick from the ramparts, and blue lights suddenly glared on the top of the battlements, brilliantly illuminating the approach to the gate. . . . Strange to say, though the ramparts flashed fire from every loophole, the bridge was passed without a shot from the lower works. . . . Without the loss of a man from the heavy fire of the battlements, Durand reached the gate, and having laid the first bag of powder containing the end of the hose, man after man stepped up, deposited his powder, and retired as they had advanced, in single file, edging the foot of the wall, and under the eye and charge of the engineer Macleod. . . . The sappers having deposited the last of the powder and retired, Durand, aided by Sergeant Robertson, uncoiled the hose, laying it close to the foot of the scarp; whilst the defenders, impatient at the restraint of their loop-holes, jumped up on the top of their parapets, and poured their fire at the foot of the wall, hurling down also lumps of earth, stones, and bricks, but omitting fortunately blue lights. The officer and his sergeant were hit by the missiles; their force had, however, been broken by striking on the scarped bank on which the wall is built. . . . On lighting the quick-match, the port-fire did not light, and the engineer was some time blowing at his slow-match and port-fire together before the latter caught and blazed. Even then, however, when laid down on the ground it went out. The engineer, surprised at this, drew his pistol to flash the hose; but finding the piece of port-fire in its place, he gave it another trial, and once more blew at the slow-match and port-fire together until the latter again blazed, when, having watched it burn steadily for some moments, the sergeant and himself retired to cover."

In another minute the explosion took place, and after a short, sharp struggle in the gateway, the stormers won their way into the fortress. The following remarks on this exploit, so creditable both to the engineers and the stormers, and especially the former, deserve to be carefully read:—

"The assault was one of simple daring, not founded on the supposed ignorance or negligence of the enemy, but with a full anticipation that success, if obtained, must be bought with much blood. Keane, however, could thus alone retrieve the errors of a position in which a want of battering guns and provisions had placed him; and he acted with a decision and resolution suited to the emergency. A grateful country may on such an occasion pour forth its titles and its honours, not making men's merits the measure of its bounty; but it will nevertheless act wisely in remembering that war has its principles, and that to hazard, heedless of military prudence, soldiers' lives and a country's fame upon a gamester's throw is to court a stern rebuke."

The unstable nature of our hold on Afghanistan is ably described by the author, writing after the event. It was, however, realized by Lord Keane two years before the catastrophe occurred. He said, on the eve of his departure, to an officer who was to accompany him:—

"I wished you to remain in Afghanistan for the good of the public service, but since circumstances have rendered that impossible, I cannot but congratulate you on quitting the country, for, mark my words, it will not be long before there is here some signal catastrophe."

The officer in question was evidently the author himself. He therefore, from the winter of 1839, ceases to describe that which he himself saw; consequently the latter half



of his book is somewhat less valuable than the first half. It is marked, however, by a perfect knowledge of his subject, a remarkable insight into character, and great lucidity of expression.

Sale especially suffers from the author's clear-sightedness and knowledge of facts. Sir Robert Sale was physically as brave as a lion. He was wanting, however, in moral courage, and, fearing responsibility, was for ever holding councils of war. The author is of opinion that had he forced his way back from Gundamuk to Cabul, he would have saved Elphinstone's force. Had he even entrenched himself at Gundamuk, he would have exercised a powerful influence on the campaign. He chose, however, to shut himself up in Jellalabad, where he was neutralized. Even the persistent defence of that place, which has gained for him so much reputation, was maintained in opposition to his ideas, for had it not been for Broadfoot and one or two other gallant subordinates, he would have attempted a retreat to Peshawur under a convention. It is evident, therefore, that his contemporaries have accorded him an amount of credit which more exact knowledge has much diminished, if not altogether swept away.

#### OUR LIBRARY TABLE.

UNDER the title *Round the World in Six Months* Messrs. Hurst & Blackett have issued an account of a trip made by Lieut.-Col. Bridges, who went from Liverpool, via San Francisco, Japan, China, and Singapore, to India, and returned home from Bombay, through Egypt, to Southampton. The journey, begun on July 19th, 1878, ended on the 10th of January last, and, considering how difficult a matter it is for a rapid traveller, who visits only well-known localities and has once more to say something about places that have been over and over again described, to produce a good book, the present author may be congratulated on his success; for his pages are light and pleasant, the information supplied is generally correct, no crude opinions are put forward about political or social questions affecting the countries visited, and such places as the Inland Sea of Japan and the Taj at Agra are referred to without gushes of sentiment or efforts at fine writing. The volume, in fact, will be found both amusing and useful by the not inconsiderable number of persons who from year to year follow in Col. Bridges' track. Of course there are some blemishes; few persons, for example, require to be told that sixteen annas go to a rupee, and that the rupee and the anna are the two principal coins in use throughout India; nor need the history of our annexation of Perim have been repeated, for outside the nursery there is no story better known than this. That "Bombay ducks," too, are always served with curry, and are small, dried fish of a peculiar flavour, quite dry and crisp, are also matters pretty generally known. Again, it is somewhat difficult to understand the following extract from Col. Bridges' diary, dated at Alexandria on the 24th December, 1878:—"Went to see Cleopatra's Needle, which stands close to the sea-shore. The base is covered with rubbish." What, then, can that object really be which, at the sacrifice of so much time, trouble, money, and even life, has been set up on the Thames Embankment? Japanese conjurers are not merely masters in their craft, but evidently know how to render a trick in just the way in which it will best strike the imagination. Thus the magician whom Col. Bridges saw, after an ordinary feat or two, "called in a young woman, with whom he entered into a violent altercation, and pursued her from the room with a drawn sword. We heard a shriek, and in a second he returned with her head,

which he flung, bleeding, on the floor. Presently he picked it up and placed it on a table, when it immediately opened its eyes and began to talk, and a moment later walked away, apparently on its original body." For an account of a foot-race among American Indians, with twelve runners on each side, the second man starting as the first completes the course and so on, thus making the chances fluctuate constantly with the fresh competitors, the reader must refer to the book itself. In Major Cavnari's house at Peshawur Col. Bridges saw some "exquisite marble busts which have lately been dug up in the neighbourhood," and which are supposed to date back to the time of Alexander the Great. The expression on the faces of these busts is described as "marvellous," but as no further particulars are given it is impossible, of course, to even guess what personages these busts may be intended to represent. We hope, at any rate, that amid the excitement and confusion inseparable from every campaign no evil may befall these interesting relics, and that some one may soon find time to send careful photographs and descriptions of them home.

THE *Madras Journal of Science and Literature*, like various other scientific serials published in the East, has owed its protracted and somewhat desultory existence less to the action of the literary society under whose auspices it appeared in its earlier stages, than to the all but unaided efforts of those few enthusiastic students who for the time would act as editorial secretaries, and bring the scanty and sporadic literary work of the Society under one focus. The volume for 1878, recently published, the first after an interval of twelve years, is made up mainly of contributions from the pen of Dr. G. Oppert, not all of which, however, have any direct bearing on the objects for which the Society was constituted. His long and elaborate article on the classification of languages into abstract and concrete requires a fuller discussion than we have space to give to it here. We may say, however, that his theory, ingenious as it is, appears to us too complicated and artificial to commend itself for general acceptance. Another article of his, on the ancient commerce of India, is addressed to a wider circle of readers. The last and most useful of his contributions is a full index, chiefly archaeological, historical, and geographical, to sixty-two Oriental manuscripts in the Government Library, Madras, for which all inquirers into South Indian history and statistics will owe the compiler a debt of gratitude. The other articles of interest are: 'On the Ganga Kings,' by Mr. L. Rice; 'Further Contributions on Druidical Remains in South India,' by Col. H. Congreve; the first instalment of an essay on the castes of Malabar, by K. P. Sankara Menon; and a note, by Surgeon-Major G. Bidie, 'On the SpERM of *Turbinella Rapax*, the Chank-Shell.'

*Copyright, National and International, from the Point of View of a Publisher.* (Sampson Low & Co.)—The prominence given in this pamphlet to the subject of International Copyright with America indicates the impression of practical publishers that this question, so long debated on both sides of the Atlantic, has at length some prospect of a satisfactory settlement. Mr. Edward Marston—the initials appended to the preface justify us in attributing the little book to the pen of that gentleman—points out that the old "code of honour" has been "so rudely torn" that now almost every English book brought out by publishers on the east coast of America, whether by arrangement with the authors or not, has been immediately reprinted by publishers in the west. In other words, the great publishing houses of New York, Boston, and Philadelphia are, in their turn, subject to the depredations of pirates in the far west, and hence may be said to have, for the first time, a common cause with their English brethren. Mr. Marston significantly observes that "possibly this innovation may form the strongest argument that has yet been brought to bear upon the practical American mind"; and in curious confirmation of this prophecy, the leading publishers of the United States have, almost

simultaneously with the appearance of this publication, put forth a practical scheme of the kind indicated. Mr. Marston bears testimony to the substantial value of the recent report of the Copyright Commission. His approval, however, is not extended to the protests on special points of the dissentient Commissioners, the unpractical nature of which is very clearly shown. The notion that new works should, throughout the whole area of our copyright law, be as free to be reprinted as Milton and Shakspeare, with the simple proviso that a royalty should be due on all copies sold, would hardly seem to require an answer, but for the fact that it has received the sanction of authorities so respectable as Sir Louis Mallet and Mr. Farrer. The objection that in that case it would no longer be to the interest of any one to project, select, or advertise new publications seems to be conclusive. As Mr. Marston asks, Why, if this system would be beneficial to authors, do authors refrain from voluntarily adopting it? The writer is practically acquainted with the working of Colonial Copyright, and with the dangers which threaten the interests of our authors in our most thriving possessions. If he takes on this subject a more absolute view of authors' claims than colonial governments may be ultimately disposed to sanction, his remarks are not the less pertinent; and they will serve at least to direct attention to a subject of considerable importance, which, in this country at least, can hardly be said as yet to have attracted any notice.

THE curious old tract entitled *Le Dibat des Hérauts d'Armes de France et d'Angleterre*, to which Mr. Pyne called attention some years ago by his valuable translation, has been reprinted in its original language by the Société des Anciens Textes Français, accompanied by the English 'Debate between the Heralds' written in reply to it by John Coke. This edition was commenced four years ago by the late M. Léopold Pannier, but being interrupted by his death the task of completing it was laid upon M. Paul Meyer, who pays a very warm tribute in the preface to the literary and antiquarian zeal of his late colleague. M. Meyer has bestowed very great pains on both treatises, and though their value is certainly very unequal, it is still an advantage to have them both for the first time in one publication. A treatise written in the fifteenth century, even if not, as Mr. Pyne thinks it was, by Charles Duke of Orleans, to show the superiority of France to England both in natural advantages and in the character of the people, cannot fail to have a remarkable interest for historical scholars. M. Meyer questions the authorship, and it can hardly be denied that Mr. Pyne's inferences are built on rather a slender basis. The work is, however, not unworthy of its supposed author in the elegance of its conception and the general fairness of treatment. The English 'Debate,' on the other hand, reminds us of the lion's reply to the man, that if he could paint he would represent a lion conquering a man. It is nothing but a coarse and servile imitation of the original turned the other way, and, being written in the days of Edward VI., it is interspersed with abuse of the Pope as "Chaplain to Satan" and a few other elegances of that kind. John Coke's erudition, too, is on a par with his taste. Being taunted by the French herald with the fact that William the Conqueror subdued England, he makes the English herald answer, not only that Duke William had a lawful claim, but that in the battle with Harold he lost 6,013 men upon the field, "besides a great number drowned in Thames!"

MESSRS. WARD & LOCK have added to their useful Christian Knowledge Series an edition of the *Pilgrim's Progress*.—We have also on our table *The Sportsman's and Tourist's Guide to Scotland*, edited by Mr. Watson Lyall, an excellent book, which has reached its seventh year of issue; *The Improved District Railway Map of London* (Adams & Sons), which is distinct and easy of reference; and another of Messrs. Hardwicke & Bogue's sensible Health Primers, *Personal Appearances in Health and Disease*.

Two articles in this month's *Koszoru*, the new Hungarian magazine, are likely to excite an animated controversy abroad. 'My Acquaintance with Petöfi,' by Frau Prielle, of the Pesth National Theatre, is an extremely romantic and evidently highly coloured account of some love passages between the poet and the actress. 'Reminiscences of Petöfi,' by Karl Beck, whose death was quite recently announced in the *Athenæum*, is from the *Nord und Süd*, a German publication, and, whilst professing to furnish new data, is editorially declared in the current number of the *Comparative Literary Journal* to be nothing more than a worthless compilation from Petöfi's own works.

We have on our table the following New Editions: *The First French Book*, by H. Bué (Hachette).—*The Fair Maid of Perth*, by Sir W. Scott (Marcus Ward).—*The Talisman*, by Sir W. Scott (Marcus Ward).—*A Word to the Wise*, by P. Gwynne (Griffith & Farran).—*Medical Men and Manners of the Nineteenth Century* (Baillière).—*The Chief Actors in the Puritan Revolution*, by P. Bayne (Clarke).—*and Introduction to the Study of International Law*, by T. D. Woolsey (Low). Also the following Pamphlets: *Unscience, not Science, adverse to Faith*, a Sermon, by the Rev. E. B. Pusey (Parker).—*Shakspeare's Time*, by E. Goadby (Moxon).—*Reprint of Four Articles on the North-West Frontier and Afghanistan*, by H. W. Bellew (Lahore, C. and M. Gazette Press).—*The Permanent and Transient in Religion*, by W. Binns (Unitarian Association Rooms).—*and On the Real Character of the Early Records of Genesis*, by Rev. R. Winterbotham (Whittingham).

## LIST OF NEW BOOKS.

## Theology.

Legnay's (M. L'Abbé) *The Postulant and Novice studying her Vocation*, 12mo. 2/6 cl.

Parables of the Kingdom, by Author of 'Earth's Many Voices,' 16mo. 2/6 cl.

Rolle's (C. C.) *Ancient Use of Liturgical Colours*, 8vo. 10/6 cl.

Voysey's (Rev. C.) *Sling and the Stone*, Vol. 7, cr. 8vo. 5/ cl.

Wyld's (R. S.) *Christianity and Reason*, cr. 8vo. 3/6 cl.

## Fine Art.

Hancock's (E. C.) *Amateur Pottery and Glass Painter*, 5/ cl.

## Poetry and the Drama.

Aden's (J. R.) *Songs in the Strife*, 12mo. 3/6 cl.

Molbeck's (C. K. F.) *Ambrosius, a Play from the Danish*, by A. Berry, cr. 8vo. 5/ cl.

## Law.

Butler's (Slade) *Weights and Measures Act, 1878*, 12mo. 4/ cl.

Lovely's (C. W.) *The Law of House Invasion and Defence*, 2/ Philology.

Bray's (C.) *Psychological and Ethical Definitions*, 8vo. 2/ swd.

Macfarlane's (A.) *Principles of the Algebra of Logic*, 5/ cl.

## History and Biography.

Gomme's (G. L.) *Index of Municipal Offices*, 4to. 10/6 cl.

Maclean's (Rev. G. F.) *Conversion of the West, The Slaves*, 2/ cl.

Pocock's (M. G. W.) *Index of the Names of Royallists*, 10/6 cl.

Symonds's (J. A.) *Sketches and Studies in Italy*, cr. 8vo. 10/6 cl.

## Geography and Travel.

De Leon's (E.) *The Khedive's Egypt*, cheap edition, 8vo. 8/6 cl.

Gill's (G.) *Geography and History of the British Colonies*, 2/ cl.

## Philology.

Pliny (The Younger), *Letters of*, literally translated by J. D. Lewis, 8vo. 5/ cl.

## Science.

Landolt's (Dr. E.) *Manual of Examination of the Eyes*, translated by S. M. Burnett, 8vo. 12/6 cl.

Napier's (C. O. G.) *Lakes and Rivers, Natural History Rambles*, 12mo. 2/6 cl.

Teller's (L. V.) *Diseases of Live Stock*, 8vo. 10/6 cl.

Thorowgood's (J. C.) *Lettisonian Lectures*, 1879, on Bronchial Asthma, cr. 8vo. 2/ 1p.

## General Literature.

Brooke's (L.) *Queen of Two Worlds*, 3 vols. cr. 8vo. 31/6 cl.

Chapman's (M. F.) *The Gift of the Gods*, 2 vols. cr. 8vo. 21/ cl.

## GRUFFYDD ROBERTS'S WELSH GRAMMAR.

Llanwrin Rectory, Machynlleth, May 10, 1879.

It is to be hoped that the copy of Dr. Gr. Roberts's Welsh Grammar (1867), stated in the *Athenæum* of May 3rd to be in the library of the late Rev. Robert Jones, of Rotherhithe, is as perfect as the work was left by its author, as perfect copies appear to be very rare. I know of but one copy that has any claim to be considered complete, though others equally and perhaps more so may exist in some collections. The copy to which I am referring consists of five parts or divisions with separate paginations, containing respectively 92, 112, 72, 56, and 56 pages. These, with eight leaves of introductory matter and four unpaginated leaves at the end, amount to 412 pages. It would be interesting to know how far other copies agree with this.

There is reason to believe that the work was never finished, and that the author intended to add to the second and fourth parts as well as to the concluding unpaginated portion, which consists of a Welsh translation of Cicero, 'De Senectute,' for pages 112, 56 (of the fourth part), and 412 end in the middle of sentences, with catchwords, plainly indicating that more was intended to follow, or that the copy inspected by me is imperfect in these parts.

It is nowhere stated in the book that it was printed at Milan, the title-page having no place-name; but it is sufficiently evident that it is the production of a continental press; and as the author is known to have resided at Milan about the time of its publication, there does not appear to be any reason to reject the commonly received opinion, though curiously enough the late Sir Anthony Panizzi thought it was not printed anywhere in Italy, but in Wales, where no printing-press existed previously to the year 1719.

D. SILVAN EVANS.

## CROMWELL IN CRAVEN, 1658.

It might be added, in support of your view that the entry in the register of Kirkby Malghdale (or Kirkby-in-Malham-Dale) refers to the Protector, that in the same parish there was born, 7th September, 1619, John Lambert, who at the time in question was one of the most intimate of Cromwell's associates, and who had, in May, 1655, been made one of the eleven majorgenerals, his jurisdiction being that part of the northern counties which comprised Craven. If on Jan. 17th, 1656, Lambert was on a visit to Kirkby Malghdale (for Robert Lilburne was acting as his deputy), Cromwell's visit would be made to him, or made in his company. But it is difficult to convince oneself that Cromwell was away from London. His whereabouts and doings at the end of 1655 and beginning of 1656 are to be made out from passages in the letters in Thurloe's 'State Papers,' vol. iv. About Christmas the Protector was interesting himself most actively in the discussion about the readmission of the Jews to England, and was being "put to exercise every day with the peevishness and wrath of some persons here" (Westminster), p. 343. On Tuesday, January 1st, he had audience with the Dutch ambassador Nienpoort, Lord Lambert being present (p. 388). Writing on the 8th to Henry Cromwell in Ireland, Thurloe says that that week his Highness had an express from Geneva (p. 403). On the 13th a letter was addressed by the Protector to the King of France (p. 415). Between that date and the 22nd Cromwell was indisposed and taking physic, and a few days later, "besides a great cold, had gotten some little swelling upon his breast," and could not endure his doublet to be buttoned (pp. 432-3). Comparing these dates, &c., with the information in Whitelocke's 'Memorials,' it seems pretty clear that Cromwell could not have been in Yorkshire on the 17th. The editor of Murray's 'Handbook of Yorkshire' (ed. 1874, p. 431) has compounded the matter by asserting that the signature of Cromwell in the Kirkby Malgh register is "twice repeated." The register should, therefore, be re-examined; for the entry, as printed in

the 'History of Craven,' p. 247, is not without suspicion of errors, though perhaps not so grave as those which disfigure the monument of Edmond Spenser at p. 385.

JOHN E. BAILEY.

\* In our review (*Athen.* No. 2685) we pointed out the possibility of Cromwell being on a visit to Lambert.

## THE PALEOGRAPHICAL SOCIETY.

THE forthcoming part of the Palaeographical Society's publications contains in the original series plates from the papyrus of the oration of Hyperides for Lycophron, of the second or first century B.C.; the "Codex Angiensis" of the Epistles of St. Paul in Latin and Greek of the end of the ninth century; the tenth century Aristotle of the Ambrosian Library, and other specimens of Greek scripts down to the fifteenth century. The Latin manuscripts which are represented in this part are: the Hilary of the Archives of St. Peter's, Rome, A.D. 509-510; the celebrated Vatican Terence of the fourth or fifth century; early manuscripts from Milan, formerly belonging to the library of the monastery at Bobbio in North Italy; the Ecclesiastical History of Bede in the Cotton Library of the eighth century, and the same work in the University Library of Cambridge, also of the eighth century, which contains the English verses by the divinely taught poet Cædmon; St. Ethelwald's "Benedictionale" of the tenth century; an "Exultet" Roll of the twelfth century; and other later manuscripts of English, French, and Italian origin.

The Oriental series comprises specimens of Sanskrit, Tibetan, Arabic, Persian, Æthiopic, Syriac, Mandaitic, and Hebrew writing. The most important are:—The "Mabārḡava," from a birch-bark manuscript of the sixteenth century, obtained from Cashmere by Dr. Bühler for the India Office (Dr. E. Haas, of the British Museum, contributes a table of the letters of this unusual alphabet); the "Diṣān" of 'Al-Mutanabbi, A.D. 1008; the "Kitābu 'l-Magāzī" of 'Al-Wāḡidī, A.D. 1169, the only complete exemplar of this work in Europe; a palimpsest Syriac manuscript of the ninth century, the primary text being a Greek New Testament of the sixth century; a specimen of the rare Mandaitic writing, dated 1735-6; a Hebrew Pentateuch of the twelfth century from Southern Arabic with the so-called Babylonian punctuation, above the letters; the "Taḥkīmūn" of 'Al-Charizī, A.D. 1282; and the "Talmūd Yērūshalmī," or Jerusalem Talmud, dated A.D. 1289, a manuscript interesting from the fact that it was one of the copies used in printing the *editio princeps* of Bomberg at Vienna, and actually treated as copy by the compositors. It was at one time in possession of Scaliger.

## ENGLISH TRANSLATIONS FROM THE ICELANDIC.

26, Queen Square, Bloomsbury, May 12, 1879.

I HAVE noticed that Mr. Vigfusson, in his recently published *Prolegomena* to the *Sturlunga Saga*, speaks of me as the sole translator of the English versions of the *Grettis Saga* and the *Gunnlaugs Saga Ormstungu*, omitting to mention the name of Mr. Eirikr Magnússon, my collaborator. As a matter of fact, when we set about these joint works I had just begun the study of Icelandic under Mr. Magnússon's mastership, and my share in the translation was necessarily confined to helping in the search for the fittest English equivalents to the Icelandic words and phrases, to turning the translations of the "visur" into some sort of English verse, and to general revision in what might be called matters of taste; the rest of the work, including notes, and all critical remarks, was entirely due to Mr. Magnússon's learning and industry.

I should explain that the *Gunnlaugs Saga*, which was first printed in the *Fortnightly Review*, when republished in our 'Three Northern Love Stories,' went through a very careful revision, in which we both shared.

Mr. Magnússon's responsibility and labour was, therefore, much greater than mine in these



works, though if his pleasure in that labour was half as much as mine, it was great indeed. The recollection of the great services he rendered to me in the matter, and indeed, I think, to the public in general, makes me venture to trouble you with this letter.

WILLIAM MORRIS.

#### NOTES FROM DUBLIN.

THE Chair of Mathematics in Trinity College, vacated by the promotion of Mr. Michael Roberts to a Senior Fellowship, has been conferred on Mr. William S. Burnside, one of the Junior Fellows. There is general satisfaction expressed at the appointment. Mr. Burnside obtained his Fellowship some ten years ago on very brilliant answering in pure mathematics, and though he has not since published anything, he is known to be perfectly acquainted with the modern developments of the science in France and Germany. He was formerly a pupil of Dr. Salmon, and contributed various elegant suggestions to the 'Conic Sections' and 'Higher Plane Curves.'

The great success of Mr. Williamson's mathematical books is shown by the demand for new editions of his works on the Integral and Differential Calculus. He is said to be fully employed in correcting and adding materials to these new editions, and this was the reason which prevented his applying for the Chair of Mathematics—a chair altogether occupied with the most advanced mathematics. Thus his acceptance of such a chair would have interfered materially with his important work as a writer of elementary treatises. Dublin people are much pleased with his being selected as one of the new Fellows of the Royal Society.

On the 1st inst. the University Senate met to consider the question of the future status of the Divinity School—a question raised by the now defunct Bill of Lord Belmore. Fortunately the issue before the Senate was very simple, and they were only allowed to discuss the adoption or rejection of this Bill. Had other proposals been admitted, the discussion would have been long and bitter. But all were agreed in rejecting a Bill so unjust and impolitic, which recommended the spoliation of the funds of the College to the amount of 3,000*l.* a year, and the complete separation of the school as to control and government from the University. The real danger to the University lay in the fact that about eighty country parsons, who had not got enough of debating at their Synod, put their names on the Senate at the instigation of the party adverse to the College, and so there was actually a majority of strangers and outsiders over the real University element; for the Dublin University senator, by a very strange anomaly, requires no residence to qualify him, the mere Master's degree and a small fee being the only conditions. In the face of such a "whip" as was made on the present occasion, some change in this absurd constitution seems imperatively required. However, the country parsons were far more friendly to their old University than was expected, and voted strongly against any separation of the Divinity School and the Arts course.

Another point was made perfectly clear by Dr. Carson's opening speech in the debate. All the claims put forth by the Irish Church, on the ground that Trinity College was originally intended as a seminary for the Irish clergy, were shown to be perfectly absurd. It was clearly proved that Trinity College had endowed a divinity school for the benefit of its own students, and that to this endowment nobody else has the smallest claim.

The further discussion of the question is now adjourned, and perhaps some change of government will be required in the next generation, when the governing board of the College may be all laymen, and possibly heretics; but for the present the board are certainly a far better and more trustworthy governing body than the bishops can claim to be, seeing that the latter are now being selected not for learning, but in proportion to their success as popular preachers. Meanwhile certain noisy ecclesiastics, who hoped to succeed to the

chairs in the Divinity School, see themselves no nearer to the object of their ambition; and, what is more important, the proposal of Lords Belmore and Plunket to separate the divinity from the arts students has met with the most decided condemnation on all sides. It is the policy of the Church of Rome to educate her clergy separately. This is quite enough to condemn the principle in the eyes of Irish Protestants, even if they do not value general culture in their ministers.

G.

#### Literary Gossip.

MESSRS. C. KEGAN PAUL & Co. announce for immediate publication the early poem by Mr. Alfred Tennyson entitled 'The Lover's Tale,' which has not hitherto been included amongst his works. Two only of the three parts have been privately circulated, but the third is quite unknown. Seeing, however, that these first two parts have of late years been reprinted without his sanction, the author has determined to suffer the whole poem at last to come to light, accompanied with a reprint of the sequel—a work of his mature life—'The Golden Supper.'

MESSRS. MACMILLAN & Co. have in preparation a work entitled 'The English Poets: Selections with Critical Introductions,' edited by Mr. T. H. Ward, Tutor and late Fellow of Brasenose College, Oxford. The design, which is similar to that of Crépét's 'Les Poètes Français,' is to provide a really representative selection from the English poets, other than the dramatists, from Chaucer to Landor and Clough. The different poets have been undertaken by different writers, who will be responsible for the selections and will add short critical introductions. By a division of labour of this kind it is thought that it will be possible to produce a fuller and truer impression of the characteristics of English poetry than it would be in the power of any one critic to convey. The book will be in four volumes, crown octavo, and it is hoped that the first two volumes will be ready before the end of the year. The general introduction will be written by Mr. Matthew Arnold, and the following writers, among others, have promised to take part in the work:—The Dean of St. Paul's, the Dean of Westminster, Sir Henry Taylor, the Rector of Lincoln, Mr. Stopford Brooke, Prof. Nichol, Prof. Skeat, Mr. Thomas Arnold, Mr. Pater, Mr. William Jack, Mr. Andrew Lang, Mr. Saintsbury, Mr. Edmund Gosse, and Mr. J. C. Collins.

THE preparation of the life of the late Dr. Livingstone, which it has been announced is to appear under the auspices of his family, has been entrusted to Prof. Blaikie of Edinburgh—not our old friend Mr. J. S. Blackie, the Professor of Greek in the University, but the Professor of Divinity in the New College. Prof. Blaikie has filled in succession the office of editor of the *North British Review*, the *Sunday Magazine*, and the *Catholic Presbyterian*. He is the author of 'Better Days for Working People,' which had an immense circulation, and of various books of a practical kind, including some on geography and missions. Friends of Dr. Livingstone in possession of his letters are requested to forward them to his son-in-law, Mr. A. L. Bruce, 10, Regent Terrace, Edinburgh, who will return them after perusal.

THE second and concluding volume of the 'History of the Honourable Artillery Company,' by Capt. G. A. Raikes, F.S.A., is now

in the press, and will be published by Messrs. R. Bentley & Son. H.R.H. the Prince of Wales has given his portrait in uniform, and signed by him as Captain-General and Colonel of the Company. The volume will also contain portraits of William IV., the Duke of Sussex, Prince Consort, John Milton, John Wilkes, and others.

LIEUT.-COL. J. L. VIVIAN, who with Dr. H. H. Drake edited the Visitation of Cornwall in 1620 for the Harleian Society, is about to issue a volume containing the Visitation printed by the Harleian Society, the Visitation of 1530 by Benolte, and that of 1573 by Cooke; to these will be added other valuable authorities and extracts from the College of Arms. The Cornish pedigrees are copied carefully from the originals, the spelling and phraseology being strictly adhered to. Many of the Cornish families emanated from Devon, Somerset, and other counties, and in these cases the pedigree is traced to its origin in such county. The whole will be copiously illustrated by notes, containing information collected from the public records, parish registers, wills, &c., and provided with an index of names and places. The publication will be brought out, in fifteen parts, by Messrs. Golding & Lawrence.

MESSRS. KEGAN PAUL & Co. are about to publish an English translation of M. François Coppée's 'L'Exilée.' The volume will also include some specimens (in English) of M. Coppée's later work 'Le Cahier Rouge.'

THE Cambridge Commissioners will soon begin dealing with the schemes of the various colleges. They will meet on the 11th of June the Commissioners elected by Peterhouse. The Oxford Commissioners have, it is said, determined to go through all the schemes by themselves before conferring with any of the colleges.

ON the 20th of April last, it being the twenty-fifth anniversary of the establishment of the house of Messrs. George Routledge & Sons in New York, the members of the New York branch met, under the presidency of Mr. Joseph L. Blamire, the manager, to celebrate the event.

MESSRS. MACMILLAN & Co. have in the press a third series of 'Historical Essays,' by Mr. E. A. Freeman, including among others 'First Impressions of Rome,' 'First Impressions of Athens,' 'The Illyrian Emperors and their Land,' 'Augusta Trevirorum,' 'The Goths at Ravenna,' 'Race and Language,' 'The Byzantine Empire,' and 'Medieval and Modern Greece.'

MR. DOUGLAS, of Edinburgh, will issue in a few weeks the second volume of 'Epitaphs and Inscriptions in the North-East of Scotland,' by the late Mr. Andrew Jervise, containing a memoir of the author. The first volume of this work appeared several years ago.

THE Trustees of Shakespeare's birthplace had rather a stormy meeting last week. The trust deed refers exclusively to the birthplace; but a few years ago the site of the poet's last residence, New Place, was included in the trust as an inseparable adjunct. At the meeting referred to a resolution was proposed to apply part of the funds to the maintenance of the gardens attached to the new Memorial Theatre. Against this proposal Mr. Halliwell-Phillipps entered a strong protest as an obvious

breach of trust, those gardens not having any possible connexion with the personal history of Shakspeare. The resolution has for the present been withdrawn.

OUR Naples Correspondent writes:—

"In a work entitled 'Cipro: Studi per Giuseppe Aurelio Lauria,' the author gives the history of the island of which we have so recently taken possession, and a pleasing picture of its present condition. Signor Lauria, who is a senator of the kingdom, is a man of considerable erudition as well as of much poetical feeling, and the work which he has now presented to the public will be read with general interest."

THE biography of Petöfi, the Hungarian poet, which we announced some time since as being written by Dr. Hugo Meltzl for the Leipzig 'Universal Bibliothek,' will, it is stated, be translated into English by Mr. John H. Ingram, and published in London.

THE author of 'Haworth's' and 'That Lass o' Lowrie's,' Mrs. Frances Hodgson Burnett, has written a tragic story of artist life in the Quartier Latin, Paris.

WE are glad to announce the appearance of the first half-volume of Tabari in Arabic, edited by Dr. Barth. We see from Prof. de Goeje's notice that MSS. of parts of this important work have been lately discovered in the Khedivial Library in Cairo, as well as at Tunis, in the library of the great mosque, the Jami' ez-Zeytün. The necessity of collating these MSS. will probably retard a little the progress of the publication.

THE French books of the week include the ninth and last volume of the 'Histoire de France depuis les Origines jusqu'à nos Jours,' by C. Dareste, and the first volume of the 'Histoire de la Divination dans l'Antiquité,' by A. Bouché-Leclercq; the following three works of travel: 'Le Royaume d'Annam et les Annamites, Journal de Voyages,' by J. L. Dutreuil de Rhins; 'Le Syr-Daria, le Zérafchane, le Pays des Sept-Rivières, et la Sibérie Occidentale, avec Quatre Appendices,' by Ch. E. de Ujfalvy de Mezo-Kovszd; and 'Les Peuplades de la Sénégambie, Histoire, Ethnographie, Mœurs et Coutumes, Légendes, &c.,' by Dr. Béranger Féraud; 'Des Origines du Zoroastrisme,' by C. de Harlez; a couple of military books: 'Tactique de Stationnement,' by General Lewal, and the first part of 'La Guerre d'Orient en 1877-1878, Étude Stratégique et Tactique des Opérations des Armées Russe et Turque,' by Un Tacticien; and the following novels, 'Un Violon Russe,' by Henry Gréville, and 'L'Enfant de la Morte,' by Louis Ulbach.

THE Archbishop of York and the Duke of Devonshire headed the deputations which waited upon the Duke of Richmond on Thursday, to support the memorials of the Owens and Yorkshire Colleges in favour of the establishment of a new University.

THE London Institute for the Advancement of Plain Needlework, to which we have more than once referred as a valuable educational agency, is in straits for want of funds. An endowment of 250*l.* a year is needed for the maintenance of the classes in Westminster Road, which have worked most satisfactorily for two terms.

## SCIENCE

*The Fairy-land of Science.* By Arabella B. Buckley. (Stanford.)

THE true lover of science can, by his knowledge, describe a circle around him of wondrous power. Within that magic ring he can evoke phenomena far exceeding those mysterious developments which attested the might of the ancient diviner. The evil spirits raised by the sorcerer to appal the multitude were but weak manifestations of his dominion over the supernatural compared with the developments of the chemist, which at once display the potentialities of his science and impress every thinking mind with a healthful conviction that the true in nature is beautiful and mighty. When we carefully examine the aggregation of the particles of matter to form that geometric solid which we call a crystal—sometimes a light-refracting gem, and sometimes a mimic representation of a higher and more perfect vegetation—we can but be impressed with the perfection of nature's occult forces. When we see the solar rays impressing prepared tablets with pictures of the external objects which they illuminate and colour—when we witness the varied phenomena of heat, under some conditions promoting chemical combination and determining the physical state of matter, under other conditions restraining the operations of affinity and producing new and unexpected physical relations—when we produce, by the oxidation of a metal, by the friction of a disc of glass, or by the movements of a magnet, a succession and a variety of electrical manifestations, which astonish by their brilliancy and delight by their exquisite delicacy and beauty—we are compelled to admit that there is indeed a fairyland of science. This is the fairyland upon which Miss Arabella Buckley lectured last year, and upon which she has now produced a child's reading-book, which is most charmingly illustrated, and which is in every way rendered especially interesting to the juvenile reader. The following remarks are apt and pretty:—"There are forces around us and among us which I shall ask you to allow me to call *fairies*, and these are ten thousand times more wonderful, more magical, and more beautiful in their work than those of the old fairy tales. They, too, are invisible, and many people live and die without ever seeing them or caring to see them. These people go about with their eyes shut, either because they will not open them or because no one has taught them how to see. They fret and worry over their own little work and their own petty troubles, and do not know how to rest and refresh themselves, by letting the *fairies* open their eyes and show them the calm sweet pictures of nature." The question is asked, "What are those *forces*, or *fairies*, and how can we see them?" It is answered, "Just go into the country and sit down quietly and look at nature at work. Listen to the wind as it blows, look at the clouds rolling over head. Harken to the brook as it flows by, watch the flower-buds opening one by one, and then ask yourself, 'How is all this done?' Go out in the evening and see the dew gather drop by drop upon the grass, or trace the delicate hoar-frost crystals which bespangle every blade on a winter's morning. Look at the vivid flashes of lightning in a storm, and listen to the pealing thunder, and then tell me, by what machinery is all this wonderful work done? Man does none of it, neither could he stop it if he were to try, for it is all the work of those invisible *forces*, or *fairies*, whose acquaintance I wish you to make." The author endeavours to introduce such young minds as she can solicit to come within the charmed circle to the *fairies* whom she calls about her. Her way is winning, and the pictures which she draws are very pleasing. We do not think there are many children who will resist the fascinations of her book. We should not feel that we had performed our duty if we neglected to hint to the author that there are shortcomings. We discover in-

accuracies which would have been avoided if Miss Buckley had read a little more attentively and thought a little more cautiously; if, in fact, she had for a season left the society of the *fairies*, and allowed herself to be guided by the merely mechanical mind of the inductive philosopher.

The attractions of the book will induce many an intelligent boy or girl—especially the latter—to read it thoughtfully, and to adopt the explanations given of natural phenomena as the true explanations. They are sometimes imperfect, and the consequence will be that some errors may be imprinted on the young mind, which there will be difficulty in blotting out. Before another edition appears we would strongly recommend Miss Buckley to submit the volume to the care of scientific friends, who would, each one in his special branch of inquiry, remove the small blots which are to be found in a volume which may be useful beyond the ordinary run of scientific books.

## SOCIETIES.

ROYAL.—May 8.—The President (followed by Lord Lindsay, V.P.) in the chair.—The following papers were read: 'On the Sensitive State of Electrical Discharges through Rarefied Gases,' by the President and F. J. Moulton; 'On the Action of Solid Nuclei,' by Mr. C. Tomlinson; 'On the Results of the Magnetical Observations made by the Officers of the Arctic Expedition, 1875-76,' by Staff-Commander Creak, R.N.; and 'On the Relation between the Diurnal Range of Magnetic Declination and Horizontal Force as observed at the Royal Observatory, Greenwich, during the Years 1841 to 1877, and the Period of Solar Spot Frequency,' by Mr. W. Ellis.

ASTRONOMICAL.—May 9.—Lord Lindsay, M.P., President, in the chair.—Capt. E. Barnes, the Rev. W. C. Bruce, Messrs. G. T. Gwilliam, J. P. Hartree, C. A. Jenkins, and W. E. Plummer were elected Fellows.—Mr. Christie read a paper 'On Spectroscopic Observations of Brorsen's Comet,' which he had made at the Royal Observatory, Greenwich, when Brorsen's comet came to perihelion in 1868. Dr. Huggins had examined its spectrum and found it to consist of three bands which he identified with one of the spectra of carbon. On the present return to perihelion the spectrum has been examined by Prof. Young and Mr. Christie, and the one finds it correspond with the spectrum of carbon as given in the blue parts of the Bunsen burner, while the other finds it correspond with the spectrum of carbon given by carbon oxide and alcohol vapour.—Dr. Schuster thought that the dispersion used was not sufficient to prove the coincidence between the cometary and carbon spectra, and he instanced several other spectra which with small dispersions might easily be confused with the three-band spectrum of carbon.—Mr. Inwards exhibited a model of an observing-chair, suitable for use with a transit instrument,—and Mr. Neison showed a drawing of the new crater near Hyginus, which had been observed by himself and Mr. N. Green.—The following papers were also laid on the table and partly read: 'Observations of Brorsen's Comet, February, 1879,' by Mr. J. Tebbutt; 'Meteor Radiant Points of April 9th-12th, and Catalogue of 222 Stationary Meteors,' by Mr. W. F. Denning; 'Observations of Brorsen's Comet,' by Mr. H. C. Russell; 'Observations of Brorsen's Comet,' by Lord Lindsay; 'Two Short and Easy Methods of Correcting Lunar Distances,' by Mr. J. J. Astrand; 'Note on Sir J. Herschel's Reference Catalogue of Multiple and Double Stars,' by Prof. C. Pritchard; 'On the Determination of the Solar Parallax from the Parallactic Inequality in the Moon's Longitude, and on the Correction to Hansen's Co-efficient of the Annual Equation,' by Mr. E. Neison; and 'Order of Publication of Successive Volumes of the "Observations de Pulkova,"' by M. O. von Struve.

SOCIETY OF ANTIQUARIES.—May 8.—C. S. Percival, Esq., Treasurer, in the chair.—Mr. C. K.



Watson, Secretary, read the nomination by which the President appointed Mr. H. Reeve Vice-President of the Society.—Mr. J. G. Waller exhibited and presented a drawing by himself of an effigy, presumed to be that of a member of the Salaman family, in Horley Church, Surrey. This effigy, which now lies on a level with the floor, beneath an arch which separates the north aisle from the nave, may possibly have formed the lid of the coffin in which the body was placed. Its great interest consisted in the representation it afforded of the transition from interlaced chain mail to the use of plate armour. Its date may be placed approximately about 1320. It may be compared with the brasses of Sir John de Oreke, Sir John Danbonon, and Sir John de Northwode. The shield bore a double-headed eagle displayed, charged with a lion's head.—Lady Sheffield exhibited sixteen heads, enamelled on copper, of personages in the costume of the end of the seventeenth century, and probably intended as a fanciful representation of German emperors.—Mr. R. S. Ferguson exhibited the following miscellaneous antiquities, most of which were the property of the Mayor and Corporation of Carlisle: 1. Three short iron cores—formerly gilt or silvered—of corporation maces; to the lower end of each is attached a silver eucitheon, with the arms of France, modern, and England, quarterly; they seemed to have been subjected to the action of fire, probably when some of the charters were destroyed. These maces were, it would seem, of the time of Charles I. 2. Two globular racing bells, like those formerly used by pack-horses, and even still in use. One of them is inscribed—

THE SWEETEST HORSE THIS BEL TO TAK  
FOR MI LADE DAKER SAK.

This Lady Dacre was probably Elizabeth, daughter of George Talbot, fourth Earl of Shrewsbury, wife of William Lord Dacre, Governor of Carlisle and Lord Warden of the Marches, temp. Mary and Elizabeth. The other bell is smaller, and bears the date 1599, with the letters H.B.M.C., i.e., Henry Baines, Mayor of Carlisle. 3. A cast of the corporate seal of Carlisle (presented by Mr. Ferguson). 4. A quarry of glass, date circa 1500, with the rebus of Robert Chamber, Abbot of Holm Cultrum, viz., a chained bear, crozier and mitre between the letters r. c. 5. A brass tobacco stopper, the handle being a cast of a satirical medal of the Pope, issued circa 1545. This medal and others of like kind are described in *Proceedings*, Second Series, vii. p. 127. 6. A brass Dutch tobacco box, representing on the top Diana and Actæon, and on the bottom Perseus and Andromeda, with suitable inscriptions. (Compare *Proc.*, Second Series, vii. pp. 20, 188.) 7. A silver decade ring, with nine knobs for the Aves and the bezel for the Paternoster. On the facet is I.H.S. between a cross above and a crown below. 8. A leaden seal, oval pointed, of the Chapter of St. Andrews, bearing a church with a tall tower between a Latin cross and sun to the dexter, and the moon and St. Andrew's cross to the sinister. Legend, SIGILL. ECCLESIE SANCTI ANDREE APOSTOLI IN SCOTIA. 9. A manuscript volume, in 112 pages, of vellum, closely written in double columns, and in the original binding, richly tooled. The authors were W. de Lemington and Thomas de Bungay. The subjects as specified at the end of the volume have that encyclopaedic character peculiar to the Middle Ages: Colour, Sense, Generation, The Soul, Mechanics, Philosophy, &c. Mr. Ferguson also exhibited the rubbings of nine brasses from Greystoke Church, Cumberland, which were presented to the Society by the Rev. T. Lees, Vicar of Wreay, Carlisle. This donation completes the Society's collection of rubbings of brasses for Cumberland. It is much to be desired that the example set by Mr. Lees might be followed by others, and that the lacunæ pointed out by Mr. Franks with reference to other counties in his series of papers on rubbings of brasses, county by county, in the Society's *Proceedings*, might thus be supplied.—Mr. J. Fowler communicated a series of notes on various objects sent up by him for exhibition. They were as follows: 1. Specimens of the

deleterious action of gas on leather, silk, and stone. This last was illustrated by some grey powdery efflorescence from the crypt of York Minster. The monument of Archbishop Savage (ob. 1507) is so situated as to catch freely the draught from the crypt, which is lighted up with gas for visitors, and according to Mr. Fowler the beautiful workmanship, executed in a soft, cream-coloured magnesian limestone, has been more injured during the last ten years by the fumes of gas than during the whole of the previous three centuries and a half of its existence. This is a matter deserving of the attention of deans and chapters. The lime is changed into gypsum, and the magnesia into Epsom salt, and so a gradual decay goes on from year to year. 2. A water-colour by Cromek of the west doorway of Campsall Church, alongside of a photograph of the same doorway since it has undergone the deleterious process of "restoration." 3. An exquisite piece of marble cornice and two pieces of porphyry, recently "restored," off the drum of Brunelleschi's cupola at Florence. 4. A description of the wall-paintings at Shulbred Priory, Sussex, date James I. 5. Four representations of apes from a fourteenth century window at York. 6. Coloured tracing of three fishes ranged side by side listening to St. Anthony of Padua, formerly in a window of Blythborough Church, Suffolk, date fifteenth century.

ZOOLOGICAL.—May 6.—Prof. W. H. Flower, President, in the chair.—The Secretary read a Report on the additions that had been made to the Society's menagerie during April, and called special attention to two lanceolated Jays (*Garrulus lanceolatus*) from the Himalayas, and two Siberian Roe Deer received in exchange. The Secretary also announced the arrival of a Japanese Goat-Antelope (*Capricornus crispus*), and of an Alpine Accotter (*Accotter Alpinus*), being, it was believed, the first example of this little bird seen in captivity.—Prof. Flower exhibited a drawing of a British Cetacean (*Delphinus tursio*), taken from a specimen captured near Holyhead in 1878.—Letters and papers were read: from Mr. E. L. Layard, on the localities of certain species of Fruit-Pigeons (*Ptilopus*) of the South Pacific Islands,—from Mr. G. Krefft, giving the description of a supposed new form of insectivorous Bat, of which a specimen had been obtained on the Wilson River, Central Queensland,—by Canon Tristram, on a new species of Woodpecker, from the Island of Tyzu Sima, near Japan, which he proposed to name after its discoverer, *Dryocopus Richardi*,—from Mr. F. Moore, on new genera and species of Asiatic Lepidoptera Heterocera: eleven new genera were characterized and ninety new species described,—by Mr. G. F. Angas, on ten new species of shells of the genera *Axina* and *Pectunculus*,—from Mr. W. A. Forbes, on the anatomy of the African elephant, based on the facts observed during a dissection of a young female of that species during the last winter,—and by Mr. F. J. Bell, on the question of the number of anal plates in the Echinoderms of the genus *Echinocidaris*.

INSTITUTE OF BRITISH ARCHITECTS.—May 5.—*Annual General Meeting*.—C. Barry, Esq., President, in the chair.—The Report of the Council and balance-sheets were read and received.—The following gentlemen were elected Officers for the ensuing year: *President*, J. Whichcord; *Vice-Presidents*, T. H. Lewis, H. Jones, and E. M. Barry; *Council*, J. M. Anderson, A. W. Blomfield, D. Brandon, A. Cates, E. Christian, J. Clarke, H. Currey, J. Gibson, O. Hansard, J. Honeyman, E. P. Anson, J. L. Pearson, G. Williams, A. Waterhouse, and T. Worthington; *Hon. Secretary*, T. H. Wyatt; *Secretary*, W. H. White.

MATHEMATICAL.—May 8.—C. W. Merrifield, Esq., President, in the chair.—Messrs. A. J. C. Allen and E. Anthony were elected Members.—The following communications were made: 'On the Complex whose Lines join Conjugate Points of two Correlative Planes,' by Dr. Hirst, 'Note on a Geometrical Theorem connected with the Function of an Imaginary Variable,' by Prof.

Cayley, 'Some Definite Integrals,' by the late Prof. Clifford, 'A Method of Constructing by Pure Analysis Functions X, Y, &c., which possess the Property that  $\int X Y d\sigma = 0$ , and such that any given Function can be Expanded in the Form  $a X + b Y + c Z + \dots$ ,' by Mr. Routh, 'The Numerical Calculation of a Class of Determinants and a Continued Fraction,' by Mr. Dickson, and 'On the Inscription of a Regular Heptagon,' by the Rev. Dr. Freeth.

ANTHROPOLOGICAL INSTITUTE.—April 29.—Dr. E. B. Tylor, President, in the chair.—The following new Members were announced: Messrs. W. S. Duncan and E. K. Binns.—A paper was read by Col. H. Yule, C.B., entitled 'Notes on Analogies between the Indo-Chinese Races and the Races of the Indian Archipelago.' The author first stated that the paper was written abroad some nine or ten years ago, and had been unaltered since. A large number of analogous manners and practices were adduced common alike to the peoples of the two regions, which Col. Yule remarked would singly be of no value as arguments for some original close bond of kindred between the races of the Indo-Chinese countries and those of the Archipelago; but when thus accumulated they must surely be admitted to have great weight, and to be too numerous and striking, considering the comparative contiguity of the regions occupied by those races, and the physical resemblances which often occur among those of them the most remote from one another, to be due merely to the parallel developments of isolated bodies of men in like stages of growth.—A paper was read by the Rev. J. Aibree, jun., 'On Relationships and the Names used for them among the Peoples of Madagascar, chiefly the Hovas, together with Observations upon Marriage Customs and Morals among the Malagasy.' It was remarked that in the Malagasy language there are in many classes of words strange deficiencies as compared with English, while at the same time in other groups there is great fullness and minuteness of distinction. Notice was taken of the low standard of morals generally prevailing through the island, and of the evidence of this given by the dictionary, in the absence of such words as "chastity" and "purity" and allied terms. The paper concluded by a description of the class distinctions among the Hovas, there being three main divisions, the Andrians, or nobles; the Hovas, or commoners; and the Andevo, or slaves; the sub-divisions of which were also pointed out, together with the restrictions upon marriage between the different ranks of native society.

HISTORICAL.—May 8.—James Heywood, Esq., F.R.S., in the chair.—Seven Ordinary Members were admitted.—Mr. C. Walford read a paper entitled 'Early Laws and Customs in Great Britain respecting Food.'—Dr. Zerffi read Part IV. of his paper on the 'Historical Development of Idealism and Realism, with special Reference to Descartes, Spinoza, and John Locke.'—The Secretary intimated that the Council had resolved to issue the *Transactions* in quarterly parts, and therewith to publish the Society's *Proceedings*. The *Proceedings* would embrace the discussions at the monthly meetings, notices of new and important historical works, and notes of intercommunication by the members on points of historical interest.

NEW SHAKSPEARE.—May 9.—Mr. Furnivall, Director, in the chair.—Five new Members were announced.—Mr. E. Rose read a paper 'On the Effect of Sudden Emotion as shown by Characters in Shakspeare.'—Mr. W. Bayliss read a paper advocating the change of "fears" into tears in Macbeth's "I have almost forgot the taste of fears," V. v. 119.—Mr. T. Tylor read a paper 'On Shakspeare's Reconciliation with the World, as exhibited in the Plays of his Fourth and Last Period, "Pericles," "The Tempest," "Cymbeline," and the "Winter's Tale."' The reader referred to the opinions expressed by Messrs. Furnivall

and Dowden concerning the remarkable change of feeling manifested in these plays, when compared with the dramas of the previous period, that of the great tragedies and bitter comedies. In his view there was a change from "pessimism" to "meliorism" caused mainly by Shakespeare's acceptance of Bacon's well-known sentiments concerning the benefits to be attained through a knowledge of the laws and resources of nature, and the practical application of such knowledge. In support of his view the reader referred to the dates of publication of Bacon's 'Advancement of Learning' (1605) and 'Wisdom of the Ancients' (1609), and quoted many passages from the plays above named, especially from 'The Tempest.' Among the points of criticism was a suggestion that the name of Caliban's mother, Sycorax, is not derived from the Greek, as some critics have supposed, but that it is substantially an anagram of the word "sorcery," and that "Sycorer," obtained by simple transposition of the letters, was changed by Shakespeare into "Sycorax," to improve the sound, for the sake of his verse, and possibly also because "Sycorer" is masculine rather than feminine.

PHYSICAL.—May 10.—Prof. W. G. Adams in the chair.—Mr. J. K. Evans was elected a Member.—Mr. Wollaston explained the construction of Gower's improved form of Bell's speaking telephone.—Prof. W. F. Barrett gave an account of some attempts which he had made to overcome the induction clamour on telephones caused by the ordinary telegraph currents on neighbouring wires.—Mr. Wilson read a paper 'On the Divisibility of the Electric Light by Incandescence.'—Dr. Coffin exhibited a *Trouvè Polyscope*, which consists of a small hand incandescent platinum-wire electric light, designed for illuminating the more inaccessible cavities of the body in surgical examinations.

#### MEETINGS FOR THE ENSUING WEEK.

- Mon.** Royal Institution, 8.—'Intellectual Movement of Germany, from the Middle of the last to the Middle of the Present Century,' Prof. Karl Hillebrand.  
—Victoria Institute, 8.—'Ethnology of the Pacific,' Rev. S. J. Whitman.  
—Society of Arts, 8.—'Recent Advances in Telegraphy,' Lecture by Mr. W. H. Preece (Cantor Lecture).  
—Institute of British Architects, 8.—'Bills of Quantities: their proper Relation to Contracts,' Mr. J. Honeyman.  
—United Service Institution, 8.—'Storm Stability as distinguished from Smooth Water Stiffness,' Mr. J. Scott Russell.  
**Tues.** Royal Institution, 8.—'Suggestions to Students and Readers of History,' Prof. J. R. Seeley.  
—Statistical, 7½.—'Some Effects of a Crisis on the Banking Interest,' Mr. J. B. Martin.  
—Zoological, 8.—'Description of a Portion of a Mandible and Teeth of a large extinct Kangaroo (*Palorchestes crassus*), from ancient Fluvialite Drift, Queensland,' Prof. Owen.  
—'New species of Hattidae,' Mr. M. Jacoby.  
—'Fourth Collection of Birds made by the Rev. G. Brown on Duke of York Island and in its Vicinity,' Mr. P. L. Slater.  
—Colonial Institute, 8.—  
—Civil Engineers, 8.—'Improvement of the Bar of Dublin Harbour by Artificial Scur,' Mr. J. P. Griffith.  
—Society of Arts, 8.—'Adjourned Discussion on Mr. W. L. Wise's Paper "On the Government Patent Bill,"'  
**Wed.** Meteorological, 7.—'Discussion on the Rev. W. C. Ley's Paper "On the Incubation of the Axes of Cyclones;" 'Observations of the Velocities of the Wind and on Anemometers,' Mr. G. A. Hagemann.  
—'Relation between the Height of the Barometer and the Amount of Cloud, as observed at the Kew Observatory,' Mr. G. M. Whipple.  
—British Archaeological Association, 8.—'Bronze Gates of Balawat,' Mr. T. Pinches.  
—'Sculptured Stone in Ely Cathedral,' Mr. W. de Gray Birch.  
—'Antiquarian Losses in Coventry during a Century and a Half,' Mr. W. G. Fretton.  
—Society of Arts, 8.—'Edison's New Telephone,' Mr. C. W. Cooke.  
—Literature, 8.—'Authorship of Shakespeare's Plays,' Sir P. de Colquhoun.  
**Thurs.** Royal Institution, 8.—'Dissociation,' Prof. Dewar.  
—Zoological, 7½.—'Tails,' Prof. Mivart (Davis Lecture).  
—Society of Arts, 8.—'History of Alizarine and Allied Colouring Matters, and their Production from Coal Tar,' Part II., Mr. W. H. Perkin.  
**Fri.** United Service Institution, 8.—'Modern Rifle Fire: its Effect on Armament, Training, and Tactics,' Lieut. W. H. James.  
—Quæstet Microscopical, 8.—'Improvements in Microscopical Turn-tables,' Mr. C. S. Rolfe.  
—'Stained Sections of Animal Tissues, and How to Prepare Them,' Mr. J. W. Grove.  
—Philosophical, 8.—'Etruscan Language,' Dr. Hyde Clarke.  
—Society of Arts, 8.—'Harbour of Karachi,' Mr. J. Price.  
—Royal Institution, 8.—'Multiple Telegraphy, or Duplex and Quadruplex Telegraphy,' Mr. W. H. Preece.  
**Sat.** Royal Institution, 8.—'Swift,' Prof. H. Morley.  
—Physical, 8.—  
—Botanic, 8½.—'Election of Fellows.'

#### Scientist Gossy.

THE statement which appeared in *Nature* that the Astronomer-Royal had retired from the Council of the Royal Astronomical Society is, we are glad to say, incorrect. There appears to be a difference of opinion as to the propriety of a paper printed in the January number of the 'Monthly Notices,' reflecting on the observations contained in the astronomical work of Admiral Smyth.

THE distinguished American physicist Dr. Henry Draper is expected to come to England for the express purpose of reading a paper at the June meeting of the Royal Astronomical Society. He states that he has obtained photographic evidence of the presence of bright lines of oxygen in the solar spectrum on half the scale of Ångström's charts. He will bring his spectrum negatives with him.

THE death is announced of Mr. Thomas Wills, the Secretary to the Chemical Section of the Society of Arts and Demonstrator in Chemistry at the Royal Naval College. Mr. Wills was born in 1850, and in the early part of 1868 he became an assistant to Dr. Odling at St. Bartholomew's Hospital, and in the latter part of that year, on Dr. Odling being elected to the Fullerian professorship at the Royal Institution, Mr. Wills was appointed his assistant. In 1873 he resigned this post to accept the position he held at Greenwich. For several years he acted as Secretary to Section B. (Chemistry) of the British Association, and he was a member of the Association Committee for ascertaining the best methods of improving the illuminating power of coal gas.

THE Imperial Russian Geographical Society have appointed M. Grigorief, Professor of Botany, to accompany M. Sibirakoff's relief expedition in quest of Nordenskiöld. M. Sibirakoff despatches two sledge parties with the same object, one from Nishni-Kolymsk and the other from the mouth of the Anadyr. M. Maief has been delegated by the same body to join a private expedition which has been got up at Samara for the purpose of examining the most suitable line of railway from Orenburg to Tashkent and the possibility of navigating the Amu Daria.

PROF. GRIEBACH, the well-known botanist and geographer, has recently died. He was born in Hanover in 1814. He studied medicine and botany in Göttingen and Berlin, and obtained in 1836 the diploma of Doctor of Medicine, and was in the following year admitted to the University of Göttingen. He was charged by the Hanoverian Government to explore Turkey in 1839. He published on his return to Germany his 'Reise durch Rumelien,' and in 1843-5 he issued the 'Spicilegium Floræ Rumelice.' In 1841 Griebach was appointed assistant Professor of Botany, and, some years later, the head Professor of that science, in the University of Göttingen. He published several other important works on geography and botany.

To explain some of the more important new methods Mr. C. Greville Williams has prepared a supplement to his 'Handbook of Chemical Manipulation.' It will be published in a few days by Mr. Van Voorst. The same publisher will bring out before long the second volume of 'A Theoretical and Practical Treatise on the Manufacture of Sulphuric Acid and Alkalis,' by Prof. Lunge, of Zürich. The first volume has just been issued.

THE trustees of the Lick Fund have applied to Prof. Simon Newcomb to recommend an astronomer who shall make experiments in order to determine the best locality in California for erecting the great instrument which, according to the terms of Mr. Lick's will, they are to cause to be constructed and to endow. Mr. Burnham, of Chicago, the well-known observer of double stars, has been selected, and will start on an observing expedition early in the present summer. He takes with him an eight-inch Alvan Clark refractor, and his report is expected to be of general interest.

WE regret to record the death, on the 7th inst., of the Rev. Philip Kelland, M.A., F.R.S., Professor of Mathematics in the University of Edinburgh, to which office he was appointed in 1838. Born in Somersetshire on October 17th, 1808, he took his degree at Cambridge as Senior Wrangler in 1834, and was afterwards elected Fellow of Queens' College in that University. He published his 'Theory of Heat' at Cambridge in 1837, and was the author of a considerable number of papers on mathematical and physical, especially optical,

subjects in the *Transactions* of the Royal Society of Edinburgh and other scientific periodicals.

DR. ISAAC BAYLEY BALFOUR, son of Prof. Balfour of Edinburgh, has been appointed to the chair of Botany in the University of Glasgow, vacant by the removal of Prof. Dickson to the University of Edinburgh.

THE President of the Institution of Civil Engineers will hold his annual conversazione on Monday, the 26th inst., at South Kensington Museum.

AT the conclusion of the Iron and Steel Institute meeting the President announced that Dr. Siemens, F.R.S., had offered 10,000*l.* towards a fund for providing in Westminster a new house for the meetings of all the societies devoted to applied science.

MR. G. H. KINAHAN writes:—"In reference to the Challenger photographs—the Yankees are before us in making public property of such things—all the beautiful photographs made by Dr. Hayden's different parties can be bought by any one in New York. I hear the way it is managed is something like the following. All the negatives are given to some eminent photographer, who engages to supply the Department with as many copies of any of them as are required for public purposes, while, at the same time, he may sell as many as he can. Why are not the negatives of the Challenger photographs similarly treated? If they were, long since they would have been in the hands of the public, while a great saving would ensue hereafter when the scientific reports are published."

WE have received Part III. Vol. XI. and Part I. Vol. XII. of the *Report of the Geological Survey of India*. Amongst other papers of interest Mr. W. King contributes 'Note on the Progress of the Gold Industry in Wynad Nilgiri District, Madras Presidency.' The Annual Report of the Survey for 1878 is given; and Mr. R. Lydekker contributes notices of the geology of Kashmir and of the Siwalik mammals.

PROF. PAOLO VOLPICELLI, the electrician, died at Rome on April 14th.

THE geological surveys of the United States, which have been carried out under the direction of Messrs. Hayden, Powell, and Wheeler, are to be merged into one after the 30th of June, and to be carried out under the sole charge of Mr. Clarence King.

#### FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE NINETEENTH ANNUAL EXHIBITION IS NOW OPEN.—5, Pall Mall East. From 10 till 6. Admission, 1*s.*; Catalogue, 6*d.* ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FIFTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Dark.—Admission, 1*s.*; Catalogue, 6*d.* H. F. PHILLIPS, Sec.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—THE FIFTEENTH ANNUAL EXHIBITION IS OPEN DAILY from 10 till 6.—Admission, 1*s.*; Catalogue, 6*d.* ROBERT F. McNAIL, Secretary.

GROSVENOR GALLERY.—THE ANNUAL EXHIBITION OF MODERN PAINTINGS IS NOW OPEN.—Admission, One Shilling Season Tickets, Five Shillings.

MESSRS. GOUILL & CO.'S FIFTH ANNUAL EXHIBITION of High-Class Continental Pictures, Water Colour Drawings, and other Works of Art, at their Galleries, 25, Bedford Street, Covent Garden. Open Daily, from 10 to 6 o'clock.—Admission, including Catalogue, One Shilling.

GEROME, the famous Colossal Bronze Group of 'THE GLADIATORS.'

DE NEUVILLE, 'LE BOURGET,' 'THE DEPARTURE OF THE BATTALION,' and 'AN OFFICER OF DRAGOONS.'

MEISSONIER, 'THE TWO VAN DER VELDES' and 'AN ARQUEBUSER.'

The above important Works, together with fine examples by Holman, Jules Breton, Troyon, Van Marcke, Corot, Rousseau, Knaut, Tofano, Tissot, &c. are included in Messrs. GOUILL & CO.'S FIFTH ANNUAL EXHIBITION.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed), each 3*l.* by 25*in.* with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of David,' &c. at the DORÉ GALLERY, 25, New Bond Street. Daily, Ten to Six.—1*s.*



## THE ROYAL ACADEMY.

(Second Notice.)

Two of the largest, if not the most meritorious, figure pictures in the galleries are by Mr. E. Long. The first represents *Esther* (No. 102) before approaching the king. There is no force of spontaneous conception in this design; the stillness of the queen's air is neither tragic nor pathetic. There is attractive but not solid painting in parts of the picture, as the figure of Esther and her pale citron robes. If the visitor looks into the flesh he will notice that more searching studies would produce a more solid and sounder result. None of the lower portions sustains close examination. There is little difference in the design of *Vashti* (955); and the same descriptions and the same criticisms apply to both pictures. The one lady desires to go to the king, the other refuses to go. To hang these mannered paintings far apart was an act of kindness on the part of the Hanging Committee; although they challenge serious criticism they will not survive the season.

With the above may be classed the more vigorous but essentially melo-dramatic designs of Mrs. Butler (born Thompson), of which the larger, called *The Remnants of an Army* (582), shows Dr. Brydon, the sole survivor of 16,000 men, gaunt and wounded, and faintly clinging to the saddle of his exhausted horse, while the poor beast stumbles on that woeful road which leads to Jellalabad. The man and horse make the picture, or rather they form a very striking and terrible element in what might have been made into a picture. The group is full of pathos and energy, and painted with that peculiar dash which makes a military subject. It is an objection to the work that this design needs but a change of name to represent any wounded man returning anywhere. Another story is told with more of local character in Mrs. Butler's *Listed for the Connaught Rangers* (20). The scene is a rough road, looking over half-cultivated meadows, and with dark hills behind it. Soldiers and their recruits trudge before us. One of the latter looks back to the home he may never see again; the other, more hardened and older, or more master of himself, steps onwards with a pipe in his mouth and both hands in his pockets. The well-drilled soldier looks forward and sees only duty. A heedless boy drummer tramps with a drum on his back. In execution, the landscape background and the recruits' dresses are crude; the best parts are the faces, which are dexterously modelled but heavily handled, and the road, which is happy. The sergeant's face is the best designed.—Mr. Seymour Lucas will be a dangerous rival to Mrs. Butler if he often chooses such taking subjects as that of *The Gordon Riots* (25), and paints them as well as this picture, which tells the story with great effect, and gives with facile dexterity a vista of an old street during the "No Popery" troubles. Burning houses are behind; the soldiers and the mob are face to face; a platoon of the former has just fired, and recover their arms, while the next rank is about to take its turn; a much alarmed magistrate is in the centre of the company on a horse, which, standing under fire, proves to be a soldier's. Some of the mob fall, others fly; one man fires a musket at the troops; a soldier lies wounded in the tender hands of the doctor. The whole work has been managed with spirit, the mass of red coats is well used, and the houses are painted with tact.—Mrs. Butler's popularity and Mr. E. Croft's unexpected laurels have brought out a harvest of military pictures, among which we may as well note at once Mr. Croft's production, *On the Evening of the Battle of Waterloo* (613), a picture which it is difficult to enjoy because there is lack of spontaneity in the design, which depicts Napoleon abandoning his carriage during the flight from Waterloo, the very carriage which has long figured at Madame Tussaud's. The

group of the Old Guard drawn across the road to stem the torrent of fugitives while the Emperor mounts his horse is well conceived.—M. Philipoteaux, who is well known for his able battle pieces, has not won laurels this year; he has represented the rescue of Sir F. Ponsonby at Waterloo by a French officer (652).—We have not yet noticed at the Academy any military picture which, as a work of art, is to be compared with Mr. R. C. Woodville's *Before Leuthen, Dec. 3rd, 1757* (511), showing a vast number of dismounted horsemen and other troops drawn up in a dark tempestuous evening on that frozen plain, while Frederick and his orderly gallop past them. Here appear a large sense of breadth in effect, energy in the design of individual figures, and that quality which is precious in such works—a universal movement of the figures, which, in a crisis like that represented here, stir without shifting their places. A surfeit of pictures which are merely military makes us hope that the advent of M. de Neuville as a painter of the affair at Rorke's Drift may put an end to the whole series.

Sir John Gilbert's *Return of the Victors* (403) should hardly be ranked among the military pictures; though it represents soldiers it is spectacular and archaeological. It shows, with Rubens-like splendour, spontaneity, and *bravura*, mounted men returning from battle, in triumphal arms and armour, with flags, trumpets, and fast-stepping steeds, and heralded by musicians, and damsels and children that dance before the horses, and lead them with garlands and songs. The movement of the procession, that seems to flow rapidly, and is all in a flutter of rustling garments and flags and feathers, shining, shifting, and trembling in the sun, is most effectively rendered. The boys with kettle-drums and wreaths are, so far as their actions go, worthy of Rubens; it is otherwise with their flesh.—Archæology and art were never more happily combined than in Mr. Alma Tadema's Pompeian garden in sunlight, which, on account of the figures of children receiving their parents and a little dog, he calls *A Hearty Welcome* (165). The place is all ablaze with light on the resplendent sunflowers and darker blossoms, the vivid foliage, verdure, walls, roofs, and pillars. In the shadow a votive light burns under its red canopy of tiles, and a tiny jet springs on high till it sparkles in the sun. The delicious harmonies of the sumptuous tints, the exquisite balancing of lights and shadows, will enchant artists, and they will marvel at the skill which, with such wonderful fidelity, has rendered the effects of light and shadow on the varied textures of the dry red tiles, the stone of the garden border, the lustrous leaves and flowers, and the walls painted in distemper. There is a touch of sardonic humour in the title of the little picture which has found a place in Gallery VII., and is called *In the Time of Constantine* (627). Two Roman senators sit in the shade of buildings in their stately garden, and, as if they had nothing better to do, busy themselves in teaching a little dog to "beg." The picture is full of light; the colour and actions of the figures are worthy of the master; the broad, forceful illumination and the felicitous imitation of the textures throughout are worthy of all praise. Another picture by Mr. Tadema is in Gallery IV., and, representing the celebration of Roman gratitude for an abundant apple harvest, is called *Pomona Festival* (351). The figures dance vigorously and rapidly about a tree which stands in a private garden and is hung with masks, while at its bole stands a tripod supporting a votive picture. The energy of the dancers is greater than that displayed in the similar 'Fête Intime.'

Mr. Riviere's pathetic picture of a child asleep on a mountain side after a snowstorm (963) is sure to attract. Two shepherd's dogs have come to the rescue; one of them approaches the girl, who is as still as death, and occupies the same

position as she assumed when she wrapped the poor thin shawl about her and lay down to rest. The dog touches her on the shoulder, while his companion stops on the ridge and looks backward for effectual aid. The expression of the child's face is excellent, while the rich tints of the white snow supply a fine element to this picture. A larger work, called *The Poacher's Widow* (195), reminds one of Kingsley's verses, and was probably designed as a protest against the Game Laws quite as much as an example of what Mr. Riviere can do with a life-sized figure in a landscape on a large scale. The scene is a hillside among fern and gorse, the whole sloping in the warm light of a young moon, while on it hares, rabbits, and birds are gambolling among the straw which has been spread for their comfort. Evidently this sorrowful young woman has trudged far to reach the place where her husband was killed in a poaching affray. She sits with her head sunk and hands clasped on her knees; loose hair has fallen over her forehead. It is a powerful picture; many portions of it are finely painted, and the varied characters of the game, and their energetic actions and expressions, are admirable, nor can any one fail to sympathize with the woman. Whether the subject might not have been as pathetically treated on a smaller canvas is a question for the painter rather than for his critics; it is certain, however, that practice in painting on this scale and as thoroughly as in this instance cannot fail to be profitable to any artist. No. 487, a picture nearly as large, has been sent by the same painter; it will startle the public by the passionate fear expressed in the attitude of a white horse, which, with a rider clad in white armour on his back, descends a hollow way among rocks and weird trees to the darker, more dreadful centre of an enchanted forest—a wizard's or frightful monster's cavern, such as Spenser loved to describe. "*In manus tuas, Domine!*" ejaculates the young knight, and he holds up his sword-hilt cross-wise to front the unknown terror. The soldier's long black lance swings beside him as he goes; his battle helmet clatters at his saddle-bow; his dogs cower at the heels of the terrified horse. The brilliancy of the white horse and the resplendent armour, even more than the fine expressions of the animals, will attract the visitor. The elements of such a subject are inevitably melo-dramatic, but the expressions are good and the painting of the horse is superb.

*A Little Woman* (34), by Mrs. Perugini, is a pretty but slight picture of a girl knitting.—We cannot see more than a "costume picture" in Mr. Elmore's "*Speak low, my Lute!*" (40), in which a young lady, whose forms are not made out successfully and whose wrists are awkward, plays on a lute. Its merits are a large and broad arrangement of colour, happy treatment of the half tints of the neck, and the dextrous rendering of a somewhat sensuous flush on the face. *Greek Ode* (213) we have already mentioned. A damsel is seated on a stone bench, her lover reclines behind. If her contours were more refined and the upper and lower halves of the woman's body were better proportioned to one another, this would be one of the best pictures the artist has produced for many years. As it is, it is undoubtedly worthy of the subject, bright and pleasing. *Sabrina* (367) is much less successful although much more ambitious. It is a study of the figure of a naked nymph, standing. That it is given to few R.A.s to draw the life on this scale is a truism to which Mr. Elmore has not supplied an exception. Nevertheless, praise is due for the dextrous painting of the water iris held in the nymph's right hand. Mr. Elmore would have done well to keep the face until he had finished it.

Mr. W. Horsley has a meritorious picture called *A Narrow Way* (46), that well-known street in Cairo where the loaded camels brush you into the booths, and clear the side paths of

lounge and passengers as they go. A camel, with a grinning negro on the top of a monstrous load of forage, advances, and carries all before him. The action of the Turk in red is inexplicable. Mr. Horsley must work harder to secure a good position; his picture shows no improvement. *Prayer Time in the Blue Mosque, Cairo*, (322) seems to indicate an ambition on the artist's part to occupy the place of Mr. F. Lewis in this country, and resembles M. Gérôme's style of painting, but there is more warmth and less solidity. The design is good. An old Turk and his little son kneel on their carpet at prayers in a mosque; the boy is attracted by the doves which wheel and flutter near him. The colour is agreeable, and the illumination is broad and soft. *Going to the Front, India*, 1878, (1380) is not at all attractive. —M. E. Frère's *Grandmaman et Petite-Fille* (49) is exactly what we expect from him, pretty figures, pretty, natural sentiment, a dextrously and happily painted interior, but it is mannered to an unusual degree. *Frère et Sœur* (361), by the same, is more acceptable, and less mannered. A chubby boy stands holding a skein, while his sister winds it to a ball: a very old subject indeed, but the expressions are enjoyable and ingenuous, that of the boy being particularly good. The scene is a French cottage kitchen, and has been painted with something like the skill and softness, breadth, and golden hues of Ostade, not omitting the appropriate greys.

*The Old Stone-Breaker* (55) introduces us to a group of pictures by Mr. Wells, which are opposed to the school of which M. E. Frère is one of the most eminent members—a school delighting in tone, soft and broad effects, and sober but rather delicate colours. The colour of Mr. Wells's picture is very stony, and the handling hard and unsympathetic; it is crude, but not strong, and flat without delicacy. However, the pretty face and tender expression of the little girl in a white sun hat, who leans fondly against the shoulder of a poor rough old fellow, is a truly redeeming element. *The Laurel Walk* (331) contains what are, no doubt, portraits of two young ladies in white dresses walking in a garden, laurel trees supplying a background to their figures. It is strange that an artist should so far forget his sympathy with nature as to paint laurels in this fashion, neglecting their beauty of colour and form, and omitting the rich shadows and the dark lustre of their leaves. These charms of nature, which no true painter from Reynolds to Mr. Tadema could have resisted, have been completely ignored in order to maintain a feeble sort of harmony between the chilly and pure white of the dresses and the artless chalkiness of the laurels. The low wan tints of the flesh seem to have been the original cause of this extraordinary lack of artistic courage on Mr. Wells's part. As it is, the white dresses are very well handled, but the wealth and strength of human flesh and natural foliage are neglected. An unusual lack of sympathy with nature or a very curious coldness of temperament is indicated by this frigid production. *A Rustic Orlando* (595) is much better; it shows something more like a preference for nature; the handling is very able, and the figure stands well on its feet. But Mr. Wells ought to have been a sculptor. It is difficult to understand how even so stern an artist could resist the blandishments of nature and so frigidly depict this beechen copse, this sunny glade, this leaf-strewn alley, and this glittering foliage.

Freedom of painting and action, and animation in the treatment of a commonplace design, are the salient merits of Mr. C. N. Kennedy's *A Disputed Point* (59), an Irish priest (!) and a cottar discussing news in a paper which lies on a table before them; the former insists with a pointed finger, the latter, stolid, obstinate, holds his own opinion, despite the energy of his companion and the soft ways of a woman, who, represented by a well-

designed figure, endeavours to guide him. The flesh is brown, and dingy in the shadows, but capitally painted. In the small class of genuinely humorous works the picture deserves an honourable place. *The Private View* (305), ladies visiting an artist's studio and looking at his pictures, is not so good. The local colouring is bright and clear, but the effect is scattered and the incidents are trivial. —Mr. A. Hill has painted *The Foolish Virgins* (62) with taste, and brought academical training to bear on the execution of his task. His figures are graceful, and their "classical" draperies are well disposed; but the painter did not refer to nature while trying to render the effect of moonlight on flesh. The excluded damsels loiter at the closed gate of the palace, and they lament their position after the mode of antique statues, which is but a conventional mode. With all their elegance they are more like statues than women. The design needs a central element, the expression of a dominant thought. These defects show that the work was executed "on purpose," without a spontaneous idea of the subject. Mr. Hill has a picture in Gallery V., the title of which is "*My sorrow is greater than I can bear*" (392); it is a work which represents rather successfully a somewhat weak conception of the subject. It would seem as if the painter does not yet possess the courage of his convictions in design, and he may be expected to do better.

Mr. Seymour Lucas, who painted the effective 'Gordon Riots,' which is in Gallery I., has also produced the happy and dashing little pictures called *Telling the Story* (65) and *The Story Told* (126). The former of these two is noteworthy among the "clever" paintings, which sadly need to be finished before they can be called pictures. 'Telling the Story' shows a cavalier in a resplendent coat of yellow plush, seated with his back to us and "spinning a yarn" to a companion. Broad and effective as this is the coat is the *raison d'être* of the whole. The same painter sends *Unbreathed Memories* (944). The sentiment of this title is tellingly rendered by the figure of an elderly cavalier in black half-armour, earnestly contemplating a portrait of a lady. Dextrous but very rough execution has been employed to tell an old story in a commonplace way, and every exhibition contains a considerable proportion of works of this class. Mr. Lucas seems to have special facilities for producing such works, but he has not hitherto, to our knowledge, sent anything so good as 'The Gordon Riots.' —A superior example of the same kind of art, which owes much to the painter's tact and taste, and to his feeling for rich and luminous effects of light, such as De Hooghe was most happy in, is Mr. Storey's *Orphans* (80), many of the characteristics of which are distinctly French, although the execution, formerly called the "penciling," is not up to the Parisian standard of firmness and clearness. Three little girls are seated in an old hall, at a bench before a window. They are attended by a woman, and they are supposed to be learning lessons, which, however, they do not do, because their attention is diverted by the arrival of some little children in black. The three inmates are very pretty; there is a charm in their bright innocence and *espièglerie* which could hardly be praised too highly. The figure of the attendant is nearly as good. Mr. Storey sends an excellent portrait of *Gertrude, Daughter of J. C. Harter, Esq.* (421), another portrait of *Mrs. Edmund Yates* (494), and a large, more important portrait, called *Lilies, Oleanders, and the Pink* (575), to which we have already referred, representing a lady seated in a conservatory. This is by far the best portrait we have seen by the artist. The lady wears a quaint French cap, such as Catherine Read drew in the well-known likeness of one of the Gunnings.

Mr. H. Wood's *A Venetian Ferry* (92) depicts a group of passengers about to embark; the group includes a flower-girl and a lady in velvet. It is

cleverly painted in a dashing French way. —Mr. Keeley Halswelle will probably not thank us for including in this category his large, effective, and pretentious picture of Romans *Waiting for the Blessing of Pius IX.* (93). The conventionality of the sunlight proves the limits of the artist's fidelity to nature. Apart from this shortcoming, the illumination is brilliant and the effect strong. The designing of the figures is highly meritorious, from the variety and spontaneity of their actions, expressions, and characters. The picture is hung on high, but, being painted in a coarse and thin fashion, it does not suffer from that. —Mr. Hindley's life-sized, half-length figure of a young cavalier, in a pink dress (99), reciting the famous lines—

If she be not fair for me,  
What care I how fair she be?

has much energy, spirit of expression, and is remarkably spontaneous, so that it suggests the verse which illustrates its subject. These rare merits are well supported by the *élan* of the painting, the dashing handling of which reminds us of the style of Frank Hals. It is, of course, somewhat smoother than that of the noble Dutch master, who painted as if he intended to imitate mosaic. This remark applies to the tone as well as to the peculiar mode of dealing with the colour of Mr. Hindley's picture. This artist has three other works here, all of which will repay notice. His defects seem to be lack of clearness in the carnations, monotony in the tints, and in the dress. In short, Mr. Hindley will do better if he takes more pains.

Mr. Perugini contributes a smoothly painted figure of a girl about to strew the shelves of a clothes-press with *Fresh Lavender* (97). The artificiality of the painting of this picture is to a considerable extent redeemed by the sweetness of the expression, which luckily is not exaggerated. The dividing line between sound taste and mere artifice is very narrow, and sometimes imperceptible; it is always difficult to draw. It is agreeable to find that so clever an artist as Mr. Perugini has, on this occasion at least, not fallen into the usual snare.

Like Mr. Hindley, Miss Charlotte J. Weeks seems to have been fascinated by the art of the old Dutch school; but, as ladies are sure to be, she is more faithful to her models than her cleverer neighbour. Her *In 1575: a Study of an Historical Costume worn at the Grand Artists' Festival held in Munich, 1876*, (104) has a cumbersome title, and technically it seems to be an exercise in citron and white on velvet, satin, and lawn textures; it is very like a Vander Helst, and ought to be admired for its spirit and tact.

#### THE SALON, PARIS. (First Notice.)

THERE are nearly six thousand works of art in the *Salon* of this year, and the proportion of good works is smaller than ever, the results of the lowering of the standard for admission being but too obvious. This is unfortunate. If the authorities persist in being so foolishly indulgent, the best artists will avoid the *Salon*. A similar state of things preceded the foundation of our Royal Academy. It is possible that to a knowledge of what they had to expect this year is due the absence of a large proportion of the most distinguished painters, or—what comes to the same thing—the presence of inferior works of theirs, "pot-boilers," sketches, and the like. If there are still worse pictures than the mass which have places on these walls, how bad they must be! The noteworthy absentees are so numerous, and the roll comprises so many names of fame, that we cannot do better than give the list as complete as our memory serves, and thus: MM. Baudry, Benouville, Mdlle. R. Bonheur, M. Boulanger, Madame H. Browne, M. L. Cogniet, M. Robert-Fleury (contributions from these veterans could hardly be expected), P. C. Comte, E. Dubufe, E. Frère, J. L. Gérôme, C. E. Jacque, Jalabert, A. Legros, C. L. Maréchal, J. L. E. Meissonier,

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A. de Neuville, P. Protais, F. Roybet, A. Tadmé, A. Toulmouche, G. J. Vibert, A. Yvon, and F. Ziem. The remaining strength and wealth of the French school and its allies would be fairly illustrated by a list of well-known painters who are represented in this *Salon*. There are names enough to make a *Salon* of the first order, but the pictures generally do not come up to the reputation of their painters. We have omitted sculptors because time has not allowed an examination of the works in the charming garden of the Palais des Champs Elysées.

The number of female nudes seems to be considerably smaller than usual, and for some of those that are conspicuous there is the excuse that they are better or worse works of art. On the whole, there is decidedly less blood on canvas, but this is more than compensated by many battle pictures, some of which are very meritorious indeed. It seems to be felt that, whatever might be right and wise at first, there was loss of dignity in maintaining that prohibition which has ruled the *Salon* for years past, and excluded a large number of pictures of recent events. If there are fewer murders there are many more corpses here than usual, a circumstance due to the success with which an ingenious artist of 1877 painted a dissection at the Hôtel Dieu. Hence the visitor will find several whole-length figures of drowned men. Odaliskes and dancing girls have for the time had their day; potato gathering—always a favourite subject in Paris ateliers—is not common now, although there is one excellent and a few tolerably good illustrations of the practice.

Admiration for M. Goupil finds vent in many pictures of the costumes of the Directory. The number of domestic pictures is greater than before, peace reigns at home at least, and, apart from the battles, there are fewer military pieces. Chivalric costumes and mediæval incidents have been out of vogue of late, and do not appear to be recovering their popularity; but there are not a few Roman and quasi-classic scenes which seem to be due to the success of MM. Tadmé and Bellanger. Paintings of people on the sea beach are not uncommon; and there are two the charms of which are deservedly appreciated. There are a great many large landscapes here, indeed there seems more than ever, and although most of them are not remarkable, they have abundance of "style," which our painters of such subjects should cultivate. Huge paganized Scripture pictures may be seen as usual in the larger rooms of the *Salon*, together with absurd allegories and fantasies of strange device. There are legions of portraits, including a few masterpieces, and some of which it is dreadful to think. Generally speaking, we do not consider that portraiture, which has begun to improve in England, is thriving in France.

As a member of the Institute and a pupil of Picot's, circumstances which imply a long and successful career, M. Bouguereau may well have the first place in our remarks, apart from his extended reputation and the fact that the positions of his pictures on the walls favour beginning with the beginning of this tremendous and, for some time, indigestible mass of art. It is fortunate that under the letter B are grouped pictures of importance, including those of MM. Berne-Bellecour, Bertrand, Bonnat, and the Bretons, painters of landscapes as well as of figures. M. Bouguereau is less effective in quasi-classical and luxurious subjects than in the devotional exercises of modern strain such as he lately gave us, in which we are to look not so much for religious inspiration—for that is practically out of the question—as for artistic achievement. He contributes the large *Naissance de Vénus* (No. 376), and has painted it in a manner so smooth and academic, and so devoid of idiosyncratic expression, that a skilful pupil, or half-a-dozen pupils, might have done a very large portion of the work. In the centre of a group of nymphs, mere accessories, indiffer-

ently executed, stands the naked goddess, in the act of drawing back the heavy masses of her chestnut hair: a learnedly executed, delicately modelled, finely drawn figure, more like a fine and chilly woman than a goddess, and destitute as an antique statue of that amorousness and those glowing eyes which would have inspired Titian. Technically there is much to admire in the beautiful workmanship of the limbs; the treatment of the carnations is, under the reservation implied by our reference to Titian, most exquisite in regard to the silvery sheen of the greys and roses. These delicacies do not exclude "operatic" sentimentality from the design, and the lack of spontaneity proves that with M. Bouguereau Venus is even more an anachronism than the Virgin, whom he has often painted with, for nineteenth century art, splendid success. Academical in the sense that Couture's art was academical, the other work of the venerable member of the Institute pleases us more than his genteel Venus; it is *Jeunes Bohémiennes* (377), a well-composed group of life-size figures, a tall girl carrying a little sister astride of her hips, seated on her clasped hands. The figures are ably balanced; the arms and feet are drawn with rare skill, but, although the feet are bare, and the road they travel is rough and dusty, they have remained clean! The elder girl's face is pretty and of a good type, but the set gravity of the fixed eyes has something of the odious sentimentality of Ary Scheffer.—M. J. Breton is a painter of another stamp, a naturalist who paints Nature in a serious if not monumental way, which always excites interest. *Villageoise* (414) is the life-size, unkempt figure of a gaunt and ugly girl in a brown dress, as rough in character as the painting is bold, if not rough, with features marked by the privations of generations, and showing an unredeemed type of womanhood in the sallow skin, sloping, narrow, low forehead, narrow cheeks, and protruding teeth. Withal the expression is intensely pathetic, deeply sorrowful, not savage, and there is a promise of finer and better things in the dim brown eyes, the firm chin indicates energy, and the lifted brows inquiry. M. J. Breton has often painted with motives such as this work suggests, and we doubt not that '*Villageoise*' was designed as a pendant to, if not a comment on, *Portrait de Madame* \*\*\* (413), the boldly painted likeness of a handsome modern lady, the flesh of which looks clouded if not dirty while we stand too near, with features in which refinement contends with luxury, a neat coiffure, and modern ornaments. The suggestion is that the downward process of humanity is indicated here, while the hopeful, if painful, side is depicted in '*Villageoise*.'

From these more or less "serious"—we use the term in the French technical sense, analogous to that of our "purposeful"—paintings of figures let us turn to landscapes by M. E. Breton, both of which are pathetic: *Eglise* (412), a study of light and colour, shows an old church with its ancient graves and their black crosses standing thick in the lush, wild verdure of the cemetery. There is fine rich colour on the time-stained stones of the building and the ground. *L'Hiver* (411) will remind the visitor of numerous winter pieces by this accomplished artist. It depicts a wide plain, marked by ruts, on a grey evening. The wan splendours of a dim sun-setting extend along the horizon, and enormous flocks of crows wheel in ragged lines in the air and flutter on the ground. The skilful combination of the colour in these pictures will recommend them to artists; their sentiment appeals to all.—M. Armand-Delille, a name new to us, is a landscape painter, whose *Un Coin d'Herbage, en Normandie* (67), not less than his *La Vallée du Dessoubre dans le Jura* (66), illustrates the power of his countrymen to make pictures—that is, works of art—out of subjects which are not in themselves obviously pictorial. There are scores of pictures here as good—the number used to

be greater still—and there are dozens which are better, but these two will serve as illustrations of the fact that, by arrangements of colour and tone, by thoughtful dispositions of light, shade, and masses of trees, water, rocks, or what not, the æsthetic sense of the observer is aroused and gratified, he may not know how, but effectually. And this is apart from the pathetic element, the absence of which in British landscape suggested our previous remarks. Beauty ready-made, as at Bettws-y-Coed, Mapledurham, or favourite spots of the coast, attracts our ordinary painters, and they take the likenesses of these places as well as they can in a hackneyed perfunctory way which is devoid of art and charm. '*Un Coin d'Herbage*' is merely a pool darkling in a meadow of rich verdure, the sky shining in intense light of early summer, but the materials are treated with breadth of effect and so well balanced that the result is artistic, while the colour is full of force.—M. Auguin's *Dans le Vallon* (89) is another example of the same kind, showing powers similar to M. Delille's applied to different materials—a rocky bank and old oaks in strong sunlight.—Near it hangs a better example, by M. C. Bernier, a well-known painter, which owes much of its grave and beautiful sentiment to the nature of the subject—*L'Allée Abandonnée* (233), comprising a vista of a wood of oaks and beeches, rough herbage, and a stagnant pool; the whole is in grey light, without distinct shadows; it gains on the observer, thanks to a universal silvery tone.

A master of whom we lately wrote an obituary notice is represented by Thomas Couture's *L'Homme à la Musette* (785), which is probably his last contribution to exhibitions. It is a life-size figure clad in Neapolitan sheepskins, with a huge and uncouth instrument under his arm, playing away with the serious air of an antique follower of Pan; a burly, elderly, rough-skinned, reddish mortal, with sunburnt features, seated on a wall and absorbed in his music. The masculine, dashing, but not rough modelling of the bricklike flesh recalls the mode of Salvator Rosa much more than that of the artist's ultra-classical master, Baron Gros. It is not a specimen of the finest, still less of the most severe, form of art, but there is that in its strength and bold learning which is very rare indeed on these walls.

A class of subject which is popular just now has been ably illustrated by a clever if not very severely trained pupil of M. Bonnat's, the American, Mr. Edwin H. Blashfield. His work is called *Les Dames Romaines—une Leçon à l'École des Gladiateurs* (307). The scene is the arena in the antique training school. Long arcades one above another extend before us to right and left; the foreground is occupied by lookers-on: Roman dames and damsels, armed after the gladiatorial fashion, with falchions, tridents, nets, javelins, bucklers, huge crested and winged helmets, &c. The instructors, old gladiators, and others lounge with the ladies, and all watch intently the beginning of a fight with blunted weapons between two stalwart dames of high degree, one bearing a net and trident, the other a sword and buckler. The figures are designed with spirit, and are by no means badly painted. There is a touch of humour in the feminine airs of the mimic gladiators, to one of whom her trainer whispers advice. A sharper touch appears in the exaggerated strut of a big woman in the rear group, who carries her helmet fiercely on high, clutches her falchion, and lets her studded buckler rattle at her thigh.—M. Jean Benner, a pupil of Pils, reflects credit on his master by the academical study which is called *Une Épave* (216), one of those drowned figures to which we have already alluded, and probably due to a model, living or dead, in a well-frequented atelier. It shows at life size the corpse of a youth extended on the shore, where it was cast by the retreating tide. An amulet that has failed to save him from shipwreck is about his neck, but the body is neither bruised nor broken,

which is hardly natural, yet there is unpromising fidelity to nature shown in the feet, which are malformed. It is carefully and learnedly painted; the legs are masterly; the skin textures and the modelling, the yellowish pallor throughout, and the purple half-tints of the torso are proofs of studies more closely pursued than usual. Much inferior to this is M. Benner's other picture, *Néréide* (217), a life-size figure standing knee-deep in blue water at the entrance to a sea cave, or a brown hole which must pass for one, but is as unlike nature as if a scene-painter had been called to paint it. It is a mere study of the nude, without refinement of form or brilliancy of colour, the flesh devoid of reflections from the water which is round about it in broad daylight.

DRAWINGS BY ANCIENT MASTERS.—ÉCOLE DES  
BEAUX-ARTS, PARIS.  
(First Notice.)

THIS exhibition has for Paris two novel features, —1, that it comprises drawings from private collections not exhibited for sale; 2, that these works are most effectively displayed in the evening by the electric light. As we said last week, this exhibition has been formed in avowed imitation of the Grosvenor Gallery Exhibition and the Royal Academy, but it must not be forgotten that these were by no means the first instances of the practice of exhibiting drawings in England. There was a noble gathering of such works at Leeds ten years ago, and long before that the Louvre, Belvedere, and other public institutions arranged portions of their treasures for public inspection. Collections of drawings by single masters are no novelties in Paris; some years ago we examined in detail the drawings of Ingres, and, again, the drawings of Decamps, both of which were in the gallery the present contents of which we have now to examine.

We begin with an apology for doing much less than the occasion would justify. However, the *Salon* and the Royal Academy are open; and there must be a limit to our labours. There are nearly eight hundred drawings in the gallery of the École des Beaux-Arts, and although it is true that a large proportion are under the lofty windows, and so are hidden from sight, the greater number are perfectly visible, and even those obscured demand notice, for there are famous works among them. The collection, as a whole, does not rival that of the Royal Academy, but it is superior to last season's display at the Grosvenor Gallery Exhibition, and it is much more select than either, that is to say, there is less rubbish here than in the London collections. Two hundred and fifty examples are of the "École Française," and mainly of the eighteenth century. These, admirable as many are, need not detain us long. MM. Ephrussi and Dreyfus's Catalogue is excellent. On the other hand, the hanging of the drawings is so bad as greatly to perplex the visitor.

The entries in the Catalogue, being systematically grouped, allow us to follow the order in which the drawings are described there, and to begin with No. 1, the Duc d'Aumale's *Group of Angels Standing*, a study for the composition by Giotto on the vault of the lower church at Assisi, representing St. Francis wedded to Poverty. The figures are in the primitive manner, nearly all in profile, and curious on account of the variety and animation of their expressions. No. 2, called *La Navicella*, attributed to Giotto, represents the composition of the famous mosaic in the lunette over the door in St. Peter's at Rome. It is very doubtful indeed whether Giotto made it. Giotto's art is much better represented by *Le Jugement de Joseph* (3), in which, as in No. 1, the draperies approach in fineness those of Fra Angelico, and the actions, spirit, and grace of the design are perfect.—No. 7, ascribed to Donatello, *Figure of a Saint Standing*, is doubtless genuine: it exhibits the peculiar rectangular mode of shading which we noticed in two examples by the master at the Grosvenor Gallery

Exhibition. Also genuine are *Study for Part of a Composition of the Entombment* (6) and *St. John* (8), a front view of a nobly draped figure holding a book; it belonged to Sir J. Reynolds and Sir T. Lawrence, and is now in the collection of M. Gatteaux, a liberal contributor to this collection.—The "Botticelli" *Study for Venus rising from the Sea* (20), is very questionable indeed, being far inferior to the master's work. It is probably the production of an unskilled pupil, and it is one of those instances in which technical knowledge is indispensable to enable the visitor to judge of its genuineness. Far better is the *Allegorical Figure of Abundance* (21), which belongs to Mr. Malcolm, and displays Botticelli's ornate gracefulness and fluttering draperies, all drawn in his manner.—A *Demon Holding a Naked Man on the Ground* (18) is undoubtedly the work of Signorelli, a masterpiece of design, full of evidence of knowledge of anatomy, and equally full of outrageous disproportions.

A group of drawings attributed to Verrocchio are extremely interesting; we consider them *en masse*. *Studies of Children and Angels* (27): it is, to say the least of it, doubtful whether Verrocchio drew these clumsy figures; their strongest claim lies in their resemblance to the inferior elements of Nos. 20, 24, and 25. Their inferiority and yet their likeness to the graceful, energetic, and finely drawn figures of No. 25, *The Virgin Holding Christ on her Knees*, are patent. The draughtsmanship of the naked leg at the bottom of this paper displays profound knowledge of form, while the angel who kneels before the Virgin has a sweetness and grace that are almost Leonardesque. This group of Verrocchio's drawings is valuable as showing the similarity between the practice of Da Vinci in drawings of this kind and that of his master; this likeness appears even in the matter of writing on the paper with the pen. The observer will find ample materials for tracing this likeness in these drawings, e.g., *Six Studies of Horses*, &c. (28), *Study of the Virgin, Kneeling, with Joined Hands* (30), *Many Sketches of diverse Figures* (31), all by Verrocchio.—It appears that No. 40, belonging to Mr. Malcolm, and ascribed to Da Vinci, is, if of the school of Verrocchio at all, by that master rather than by his pupil, whose work it cannot well be. In some drawings here, such as No. 34, *Studies of Naked Figures* and *Studies of Soldiers variously Armed* (35), which bear the name of Da Vinci, the resemblance to his master's work is very close; in fact, not the style employed, nor the skill displayed, but the subjects and, above all, those reversed inscriptions which Leonardo affected, supply the strongest grounds for ascribing these works to Da Vinci. To us they look much more like Verrocchio's. A large *Portrait of a Woman* (36), in full face, a three-quarters length figure, with the arms crossed, belongs to the Duc d'Aumale, and is hung in a very bad light, but its defects are so considerable that we can hardly believe Da Vinci, to whom it is ascribed, had anything to do with it. Of a large drawing attributed to Verrocchio, *The Virgin Holding Christ on her Knees* (25), an angel kneeling and presenting a vase of flowers, we have many doubts.—No. 33, *A Man Hanging by his Neck*, by Da Vinci, is curious, and shows, as the reversed inscription says, Bernarbo di Bendino Barontigni, tailor, or dealer in pantaloons; his hands have been tied behind, and thus we know that he did not hang himself. The dress of the figure is that long furred robe which was universal among merchants in the fifteenth century; the work shows that Leonardo was not above sketching a criminal on the gallows. At the Grosvenor Gallery Exhibition of this winter were sketches of a man hanging, which were ascribed to Andrea del Castagno, because that unlucky artist has a very bad character. There is a resemblance in these works independently of their subject.

Several admirable drawings by L. di Credi illustrate his skill as a draughtsman of the highest sculptor-like quality. Before us are *Head of a*

*Young Man in Three-quarters View* (47), belonging to the Duc d'Aumale, and a similar example, the property of Mr. Malcolm (50). A *Study of Drapery on a Seated Figure, front view*, (60) is very fine, and, though hard and sculptural, exquisitely modelled, and is probably by the same hand as produced Mr. Malcolm's similar drawing (59), which is of the kind generally ascribed to L. da Vinci, and of which there is a superb example in the Salle des Boîtes of the Louvre, and another at Florence. The drawings at the École are ascribed vaguely, but not quite safely, to the Florentine school of the fifteenth century. No. 59 is inferior to No. 60, and undoubtedly by the same hand as No. 44, *Study of two Draped Figures*, which is "attributed to Da Vinci"; they are so closely alike in manner, style, scale, and materials that they may have been prepared for the same picture. Mr. Malcolm contributes a noble bold drawing, with a reed pen, by M. Angelo, of a figure lying down, with other studies of legs and feet for the same (60), which were probably made for the St. Paul in that picture of the apostle's conversion which is in the Pauline Chapel of the Vatican. No. 62 is a crowded sheet of studies by the same, belonging to the Marquis de Chennevières, made boldly with a pen in a noble style, and hatched in the manner of an engraver. *Five Studies of Naked and Draped Figures* (70), by M. Angelo, are analogous to No. 73, *A Figure of a Naked Man, walking towards us*, in which the drawing of the torso and modelling of the surface are given with wonderful facility and felicity. The thighs in No. 70 are of rare merit. No. 71 is the well-known *Fall of Phaeton*, attributed to Buonarroti, and now belonging to Mr. Malcolm. Like many works we commented on when describing the London exhibition of drawings, this example was made for an engraver. The doubts which we have expressed as to the asserted autograph character of many so-called Michael Angelos apply to a large number of studies which bear his name, including some which were obviously made from finished sculptures! Surely it is time the real character of these versions was distinctly admitted. Not one-fourth of them are by M. Angelo, although doubtless some were made under his direction, and a few may have been touched by himself. It is curious how closely many of these questionable productions resemble each other, how modern they are, how like are the feet and hands in numerous instances among them, and how wonderfully unlike these extremities are to any of M. Angelo's doing.

Among a group of drawings by Del Sarto are *Portrait of a Woman seated and Holding a Book* (86) and *Head of a Young Woman in Three-quarters View* (87), both delicious examples. The draughtsmanship in Raphaellesque in its fineness, but they lack purity of form. They are executed with the *oplomb* of Watteau, and show daintiness like his. By the same (?) are two figures of archers (100). The action is fine and energetic, but the drawing of the knees is extremely weak and incomplete.—*Venus in the Bath* (89), by Luca Penni, a figure naked and holding a mirror, is very lovely indeed, and in style strongly reminds us of Mr. Burne Jones, although it is more luxurious.—By Raphael are many characteristic and beautiful studies, which, apart from their authorship, call for no particular remarks, e.g., No. 109, *Four Figures of Men in divers Attitudes*; No. 122, *Five Naked Figures for a Holy Family*: the latter belonged to the Antaldi Collection; both are now the property of the Duc d'Aumale, and are important on account of their beautiful outlines. With these may be placed *Study for One of the Figures in the Fresco of the Sibyls in the Church della Pace* (121), and *A Monk holding a Book with both Hands* (115), which has been pricked for pouncing. It is remarkably good in style. Likewise No. 120, *Naked Man walking to our right*, and fragment of a *Descent from the Cross* (123). No. 107, although it belonged to numerous collections and may be a sketch for the 'Flight of Lot' in the Loggia, is much more like Giulio Romano's work than Raphael's, whose autograph it cannot be.

No 2690, MAY 17, '79

One of famous (138), m laboured worn and By Prim crowds of the desi gallery. Bust of John is a bes John his for the l called a figure of the Duc terra-cott hand at Upper i Correggi tion. 2 our left Malcoln precession ment of collectio which, Manteg ing to t stamp the clangout the doo put the This m tegna, others The dr

M. model these a marble open under from a tage, f pressio time be dition felt an there a sculpt is a Gérón was e the k could The r excee on th closel should which the fr from one, his li of th drink slip f Love who youn awak Anac and wing abou cares facti ness M begu cast



One of the most interesting examples here is the famous drawing by F. Zuccheri of *M. Angelo* (138), made for the portrait in the Capitol, a laboured piece of work, but rendering the time-worn and austere face ingeniously and faithfully. By Primaticcio is *The Pleasures of Summer* (140), the design is adapted for a pendentive in the gallery of Henry II. at Fontainebleau.—Luini's *Bust of B. Arcimboldi* (149), though much rubbed, is a beautiful relic. His *Infant Christ and St. John kissing each other* (150) was probably made for the little picture which was at Leeds, and was called a Da Vinci.—There is a charming standing figure of the Virgin by Parmegiano, belonging to the Duc d'Aumale, and designed like a Roman terra-cotta, with a book in one hand, the other hand at her breast. The beautiful *Study for the Upper Part of a Figure of the Virgin* (160), by Correggio, was at the Grosvenor Gallery Exhibition. *The Head of a Young Man in Profile to our left* (166) belongs, like the last, to Mr. Malcolm; it is by Mantegna, full of energy of expression, and very like a fine Roman bust. The *Fragment of a Triumph* (168), from the Duc d'Aumale's collection, is one of those numerous drawings which, on questionable grounds, bear the name of Mantegna. *Christ entering Hades* (171), belonging to the École des Beaux-Arts, is of a different stamp and is undoubtedly authentic. The figures at the side of the design are startled by the clangour of the angel's trumpet and by the crash of the doors which fall before the feet of Christ; they put their hands to their ears in a most naive way. This mode of conception is characteristic of Mantegna, and derives from the *motif* of Orcagna and others before him. It is tremendously effective. The drawing was engraved by the artist himself.

NOTES FROM PARIS.

Paris, May 8, 1879.

M. GÉRÔME's statue of Anacreon, the small model for which has been already described in these pages, is now in course of being put into marble. The cast is at present standing in an open court (where the block is being *dégrossi*) under an awning which admits a doubtful light from above, and is thus seen at a double disadvantage, for the surface modelling, all that gives expression and colour, is lost in half-tints. It takes time before the eye can adjust itself to these conditions, and recognize how admirably the mass is felt and the block respected, how much promise there is of a work of great interest and thoroughly sculptural in intention. In this respect Anacreon is a more satisfactory performance than M. Gérôme's bronze group of the Gladiators which was exhibited last year, and which not even all the knowledge and talent which distinguished it could save from looking like a gigantic grotesque. The movement of the figure of Anacreon comes exceedingly well; he advances, stepping forward on the right foot, the pleats of his robe clinging closely about him, his lyre slung over his left shoulder, his heavy cloak, the broad flat folds of which make a fine steady space of contrast with the fretted stripes of the under-garment, hanging from his right. In his arms he bears two Loves; one, drunk with wine, falls asleep in his embrace, his little vine-bound head nodding as the fingers of the right hand slowly relax their clasp on the drinking cup, and the grapes, half pressed, almost slip from the left, which is resting on his knees. Love on the right sleeps, but not so his companion, who is borne aloft on Anacreon's left arm. The young Bacchus may doze, but the child of Venus, awake and alert, in his turn inspires the poet. Anacreon devotes his whole attention to the wit and mischief of the Cupid, who, with uplifted wings, rejoices in his empire, putting one arm about the poet's neck, stroking his beard with caressing fingers, and laughing with wicked satisfaction as he watches the smile, which bears witness to his triumph, stealing over Anacreon's face. M. Meissonier, too, will be a sculptor, and he has begun as did M. Gérôme by a work destined to be cast in bronze. M. Meissonier's bronze will be,

however, of but small proportions; the wax model on which he is at present at work is between two and three feet high. The subject is a mounted trumpeter blowing his trumpet; his long sleeves are flung back as he lifts his arms and swings round to the right upon his horse, inclining his head with a slight turn in the same direction; the streamer flies from his trumpet, the plumes wave from his three-cornered hat, and his long locks are blown wildly by the wind. The horse is, as might be expected, more important than the rider, and, although the group is far from completion, it tells already as a masterpiece of certain knowledge and execution. Keenly as he is interested in this more novel experience, M. Meissonier is at the same time actively engaged in painting. "*Gloria majorum per flammam usque superstes*" is the motto at the base of a large painting of a portion of the ruins of the Tuileries, with the smoke of the Commune yet clinging to their stones. There was visible, immediately after the flames had passed away, a very strange effect—the walls were not blackened but whitened by a deposit of greyish ash, which has now been cleaned away. It was not, however, the peculiar quality of tone, momentarily produced by this accident, that deeply impressed M. Meissonier; his motto is explained as we look above the heap of *débris* which fills the foreground, and see through the empty window the car of Victory, who is apparently driving away with her back turned on the forsaken palace; and again we raise our eyes and behold still clinging to the walls, on either side of the attic opening, the tarnished labels commemorative of the martial glories of the First Empire. When on the spot, immediately after the event, M. Meissonier executed a water-colour drawing, rendering with great beauty and fidelity the odd pearl-grey reflections which gave a silvered shining effect to these melancholy ruins, and from this drawing, with the perspective of which he himself was ill satisfied, the oil painting, which is some five feet high by three wide, is now being carried out. On the easel he has also a subject just painted in—a reception of great ladies at a splendid *château* in the days of Louis XIII. To the left, on the steps in front of the double staircase—which is enclosed between the two wings of the building—stands the Seigneur with his family receiving the guests. In the centre draws up a magnificent coach, from which other fair women are descending, escorted by gallant courtiers, hat in hand. The scene is full of by-play acutely observed, and the open air effect is sought as usual by M. Meissonier with uncompromising energy, and, as usual, he does not attempt to evade that crude brilliance of positive colour under the glare of broad daylight which often prevents the pictorial effect of work which is a marvel of delicate and energetic execution. M. Meissonier's "*Charge of Cuirassiers*," which should have appeared at the International Exhibition last year (where it was replaced by "*Cuirassiers in Line*"), left France for New York without ever having been exhibited in Paris. It is not likely that it will ever return to Europe, although the purchaser has since died, and thus a work which was in some respects M. Meissonier's masterpiece is lost to France. In no other picture has this painter, perhaps, reached the nobility of style which characterized his treatment of the group of mounted Guides, whose grand immobility, as contrasted with the fiery onward sweep of their doomed comrades, appealed to the imagination with rare force.

The special character of M. Meissonier's execution always seems to prevent him from giving effect with anything like the necessary heat and passion to a conception of an heroic or poetic character, for its very perfection invariably conveys an impression of cool premeditation. Long-sustained effort in elaboration seems also often to deprive the works of M. Christophe of much of their proper significance and value. It is of the very essence of the class of ideas which he seeks to embody that they should at least appear to have taken shape *au premier jet*. It is nearly two

years since his statue of '*La Fatalité*' was first described in these columns; the work is now near completion, and all but ready for casting. Under the influence of *les idées Darwiniennes*, M. Christophe conceived of Fortune as "*La Fatalité*," as the incarnation of rigorous law rather than as the embodiment of indiscriminate chance, and the remarkable energy of character, which is now obtained in the figure throughout, responds happily to this aspect of the subject. M. Christophe directs chief care and attention to the adjustment of different planes, instead of striving for that elaborate surface modelling which is the preoccupation of most of the sculptors of the day and by which alone the quality popular in modern sculpture can be attained; but '*La Fatalité*' is to be cast in black bronze, and perhaps bronze is a material which will render the peculiarities of M. Christophe's method and work to greater advantage than marble.

E. F. S. PATTISON.

THE PAINTED CEILINGS AT ST. ALBANS.

WHILE these still exist I should like by your kindness to draw attention to some of the curious difficulties which arise in attempting the interpretation of the design, at present referring only to that over the choir. In a few months it may be too late to settle any question relating to it.

This ceiling has been carefully described by Mr. R. R. Lloyd, Secretary to the St. Albans Archaeological Society, and he gives a suggestion as to its origin. The subject is very difficult, and perhaps he did not himself consider the suggestion as entirely satisfactory and conclusive, though I can well understand he would not be content to leave the problem unattempted. By his theory we should be compelled to assume that one panel, which shows no signs of such treatment, was partly repainted twenty or thirty years after the ceiling was finished, merely for the sake of inserting the title of Edmund of Langley, then raised to the dignity of Duke of York. This does not seem probable. The Duke was scarcely likely to care about such a trifle, and though he was of some importance in the kingdom, the Abbot of St. Albans would not think it necessary to make this alteration by way of flattery. If, however, the change was made, why was not a similar alteration made under the shield of Thomas of Woodstock, who was created Duke of Gloucester in the same year? He was at least as powerful as his brother, yet he is called simply, "*Lord Thomas, son of the King*." Here is the crucial difficulty in assigning a date to the roof. Some explanation is wanted that will account for the Duke of York's title appearing, while the Duke of Gloucester's does not. I think the general character of the ceiling has not been sufficiently attended to in considering the question of date. Though the design is full of beauty, there is a stiffness that does not seem natural to the fourteenth century, to which Mr. Lloyd and others have attributed it, nor is the framing of the ceiling very clearly of the fourteenth century. It would be quite reasonable to attribute a later date to the painting, whatever may be said of the heraldry. If, then, we may suppose the painting to be as late as the time of Henry VI., say between 1420 and 1440, Humphrey, Duke of Gloucester, might have given this part of the ceiling, and Wheathampstead would have been the designer. The important part borne by the inscriptions would support this view, while the great influence of Humphrey would have given the peculiar bias to the design in favour of his own family, which makes this ceiling a very curious piece of political history.

The scheme of the design is a congregation of all the kings of the earth under Christ, to whom "*Te Deum laudamus*" is sung, and with scarcely an exception the august assembly is composed of sovereigns who were allied to the house of Lancaster, many of them to John of Gaunt himself, "*e ejus sobole Imperatores, Reges, Principes et Proceres propagati sunt plurimi*." We cannot help thinking of this boast in reading their titles. Without any anachronism the shield of Edward III.

stands for the King of England and the field *semée de lis* for France, since the contemporaries of John are the principal persons represented. The shield of Lionel is wanting, perhaps because it appeared in one of the more western bays, more likely, I think, it was never there; it would be no part of Humphrey's plan to recall to memory the elder branch. It was impossible to omit the shield of Edmund, seeing his descendant was well able to assert his rights, and naturally the title would be given. The shield of Thomas appears; there was no reason to suppress it, he had no children to contest the throne; but he is styled "filius regis" merely, instead of Duke of Gloucester, because another duke not deriving from him inspired the designer, and he would be too proud of his descent to permit any confusion as to his parentage. If the design extended further, no doubt the shields of Gloucester, of Henry V., of Bedford and Exeter, were there, that of the reigning king ending the series; but it is quite possible we have the whole. Whether the design be complete or not, it is a remarkable work, not only as a monument of family pride, but as a deliberate attempt to influence public opinion. There was great need just then that the glories of the house of Lancaster should not be forgotten. This beautiful ceiling would be seen by every nobleman in England and by many a yeoman; the meaning of it would be clear to all. If such a motive may be admitted, the interest of these ceilings is greatly widened. Without this motive the difficulties of interpretation are greater, while under it all the facts are accounted for. Wheathampsted "new ceiled and painted the nave"; the style of the work, both framing and painting, is not inconsistent with the date of his first abbacy, the blazonry only has hitherto seemed to demand an earlier date; this, I have shown, has peculiarities quite inconsistent with the supposition that the shields were painted during the lifetime of their owners. I raise the question, however, in the hope it may receive solution while there is a chance the original may be appealed to. Rearrangement or repainting will make these ceilings worthless, and one of these misfortunes is the least we may expect if the building of the new roof be persisted in.

G. Y. W.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, on the 9th inst., the following water-colour drawings: L. Rossi, A Windy Day, 100*l.* G. Barrett, A Landscape, Moonlight, 56*l.* F. Tayler, Fall Cry, 52*l.* Copley Fielding, The Vale of Clywd, 55*l.*; A View in Scotland, with Cattle and Figures, 74*l.* W. Hunt, Hedge Sparrow's Nest and Wild Rose, 100*l.*; Bramble Flowers, Nuts, and Wild Strawberries, 95*l.*; A Cottage Interior, with a Figure, 56*l.* T. S. Cooper, A Cow and Sheep in a Landscape, 70*l.*

The same auctioneers also sold, on the 10th, the following pictures from the collection of the late Mr. J. Wardell: J. and A. Both, An Italian River Scene, with Muleteers on a Road under Loftly Rocks, 183*l.* A. Brauer, The Card-players, 283*l.* Gonzales Coques, The Duet, 162*l.* D. van Delen and Vanharp, View of a Palace, with the Return of the Prodigal Son introduced in the Foreground, 173*l.* A. de Lorne and Terburg, Interior of a Cathedral, with Figures by G. Terburg, 420*l.* W. Mieris, The Guitar Player, 514*l.* Moucheron and Adrian Van de Velde, The Gardens of the Palace, with a Group of Figures in a Temple, &c., 304*l.* G. Netecher, Portrait of a Lady, in a White Satin Dress and Blue Bodice, in a Garden near a Fountain, 168*l.* Adrian Van Ostade, Interior, with Two Peasants seated at a Fire, Smoking and Drinking, 121*l.* Rembrandt, Portrait of the Artist's Wife, 666*l.* Eglon Van der Neer, The Visit, 304*l.* P. Wouwermans, A Hawking Party, 787*l.* Jan Wynants, The Gardens of a Palace, with numerous Figures, by Lingelbach, 105*l.* G. Morland, A Landscape, with Figures at an Inn Door, and Donkeys laden with Charcoal, 336*l.* Another property: Jan Wynants, A Landscape, 315*l.* Adrian Van Ostade, Boors

Carousing, 420*l.* Karel Du Jardin, An Italian Landscape, 252*l.* Another property: J. M. W. Turner, Kilgarran Castle, 280*l.*; W. Collins, Dartmouth, Devon, 1,575*l.*; Sir J. Reynolds, Mrs. Burrell, 210*l.* J. Crome, sen., The New Mills, Norwich, 199*l.* W. Etty, Cymocles and Phedra on the Idle Lake, 525*l.* J. L. Gérôme, Dante, 537*l.* Another property: G. Chambers, "Nearing Home," 173*l.* J. Constable, The Vale of Dedham, on the Stour, looking from the Essex side, 315*l.*; Weymouth Bay, 167*l.* E. W. Cooke, A Coast Scene, the Tide coming in, 131*l.* Crome, Oaks in Kimberley Park, 210*l.*; Group of Oaks, on a Sandy Bank, with a White Heifer in the Foreground, 357*l.*; A Barge, with Fishermen, Wounded Soldiers, and Baskets, Two Figures on the Shore, 168*l.* J. S. Cotman, Barges on a Broad in a Mist, 178*l.* Copley Fielding, A Mountain Scene, with Sheep and Birds at a Pond in the Foreground, 110*l.* J. M. W. Turner, The Entrance to the Harbour of Havre, with the Tower of Francis I., 115*l.* R. P. Bonington, View from the Sea off St. Valeris-sur-Somme, 294*l.*; The Château of the Duchesse de Berri on the Garonne, 325*l.* Rubens, A large Landscape, 840*l.* Van der Capella, Snow Scene, Barns and Thatched Cottages, a Man dragging a Boat with Firewood, 210*l.* J. Ruysdael, The Edge of a Wood, 388*l.* F. Francia, The Madonna and Child, with Two Angels, 278*l.* Fra Angelico, The Virgin Rising from the Tomb, with St. Bonaventura and St. Francis in Adoration in the Foreground, 152*l.* Another property: J. Ruysdael, A River Scene, with Boats and Figures, 107*l.* J. F. Herring, The Flying Dutchman with Marlow, 136*l.*

Messrs. Sotheby, Wilkinson & Hodge have sold during the present week a small collection of antiquities of the Greek, Roman, Saxon, and Early English Periods, formed many years ago by a connoisseur. The following are most worthy of note:—Gilt iron casket, with medallion heads on the cover, 26*l.*; an ivory triptych, the three compartments representing sacred subjects, fifteenth century, 33*l.* 10*s.*; a glazed frame, containing a fine Saxon circular fibula, with other objects, discovered in a tumulus in Kent, 36*l.*; another frame, containing a small gold Saxon looped medallion, ornamented with filigree scrolls, and necklace, 25*l.*; two bronze fragments, part of a bacchanalian group, 39*l.*; Roman gold bulla and chain, with medallion head of the Emperor Commodus in high relief, and various adjuncts, 43*l.* 1*s.* Some antique gold ornaments from the Dardanelles, consisting chiefly of gold fillets from Abydos, brought in the aggregate 76*l.* There was great competition throughout, and the prices were consequently high.

## Fine-Art Gossip.

The participation of German artists in the Sydney International Exhibition, which was originally suggested at Stuttgart, has now become an accepted fact at Berlin and other Art centres. German painting is likely to be represented in Australia, according to the Report of the Berlin branch of the German Kunstgenossenschaft, upon 180 quadratmetres of wall surface. The largest portion of the allotted space falls to the Munich artists, who will cover 60 metres; 27 metres are claimed by Düsseldorf, and 26 by Berlin. The German artists are fully agreed that the Australian Exhibition is not to be regarded as a picture-market, but rather as a place of comparison and competition with the French and English painters. Hence the Berlin branch of the Kunstgenossenschaft proposes that works of Berlin painters from the National Gallery and the galleries of the Court shall be included in the detachment sent to Sydney. All works intended for transport were to be sent to the Berlin jury of selection not later than May 14th. The pictures accepted by the various local branches of the Kunstgenossenschaft will be forwarded to Hamburg, where the central jury will assemble, and give its final verdict on June 5th. Prof. Steffek goes to Hanover as the deputy of the Berlin artists.

An important work has lately been completed by filling the great west window of King's College Chapel, Cambridge, with stained glass, the production of Messrs. Clayton & Bell. The subject is 'The Last Judgment,' and the design has been extended over the whole window of nine lights, divided by a transom into two tiers. In this design the scene is represented as occurring in a vast semicircular hall, from the centre of which rises a canopy. In the central light of the upper tier the figure of our Lord is enthroned under this canopy in the act of judgment. On either side are groups of angels with trumpets, and bearing emblems of the Crucifixion. Two angels are at the feet of Christ, bearing a tablet on which is inscribed, "Sedebit super sedem majestatis sue." On the right and left of the central figure are apostles and saints. In the lower tier are niches containing effigies of St. Michael with the balance and two angels, also the resurrection of the blessed and the descent of the condemned. In the lowest portion is the figure of the founder, Henry VI., rising from his grave, looking upwards, holding a model of the chapel; likewise a kneeling angel, bearing the escutcheon of the king and numerous armorials of benefactors and bodies associated with the college. This work has been in hand for nearly eight years, and the colouring has been designed to assort with the old glass in the other windows of the chapel. It was the gift of Mr. F. E. Stacey, and fills the blank window which the Laureate is supposed to have had in his mind when describing the great hall in 'The Holy Grail' as

All blank, and who shall blazon it? When and how?

A new fountain has been erected in the court, to which a compliment has been paid at the expense of the window, by quoting,

O fons Bandusia splendor vitro.

THE Exhibition of the Royal Scottish Academy, held in Edinburgh, closed on Saturday last. The pictures sold this year have realized a little over 7,000*l.*, considerably more than the sum obtained last year, but only three-fourths of that obtained in 1877. Mr. James Cassie, who was only elected a Scottish Academician in February, died in Edinburgh, on Sunday last, at the age of sixty-one.

THE Yorkshire Fine Art and Industrial Exhibition was formally opened on Wednesday the 7th, at York, when an address of some length was delivered by the Archbishop of York, in which he expressed satisfaction at the magnitude of the present exhibition as compared with the former one of 1866.

It has been decided that the Annual Meeting of the Society for the Protection of Ancient Buildings shall be held at Willis's Rooms on Wednesday, June 26th. The Hon. Percy Wyndham, M.P., will take the chair. The Society desires to call attention to Penton Mewsey Church, Hants. This valuable example of fourteenth century architecture, which has been carefully figured by Mr. G. E. Street in the second volume of Weale's papers on Architecture, is about to be pulled down, and the materials sold to the builder of the new church, which is to be built near the site of the present one. The Society finds that to save the church it is necessary to obtain subscriptions to the amount of 330*l.* from those who value this building in particular and old buildings generally, in order to pay this sum to the builder in lieu of the use of the materials of the old church. Subscriptions for this purpose will be received by Mr. William Morris, Honorary Secretary to the Society, at 9, Buckingham Street, Strand, W.C.; by the Hon. Percy Wyndham, M.P., Wilbury House, by Salisbury; and by the Rev. A. V. Walters, 5, Upper High Street, Winchester. All subscriptions so received will be returned unless a sufficient sum is obtained for the purpose, and unless an undertaking is given that the old building shall be kept in proper repair by those who are now responsible for its custody.

MADAM every pr regarded own poin gherita's earlier s plicity, which Up to to be ra a tragic pretation and des cated ste incident, power a effects. so consi he dealt notice. at least follower memory night w he very of renc new M trained part of the adv strongly who are school, is incom vews, lyric dra Madam Signor ing the placed. their o that ad Midle. created which s at Cove Last ni Rossini! another perform this we will pr which c Last protests of Mad complain has bee program Garden not to and the by ina It is p opera, the 24 created power sustain EVER come s durin Gersten first in Lucia, day, for M after h to pay turn t



MUSIC

ROYAL ITALIAN OPERA.

MADAME PATTI asserts her individuality in every part she undertakes. She has always regarded the character of Margherita from her own point of view. The salient points of Margherita's career are steadily developed. In the earlier scenes poor Gretchen displays her simplicity, and is charmed by the sight of jewellery which she conceives must render her irresistible. Up to the garden scene Madame Patti appears to be rather a consummate light comedian than a tragic actress; but henceforward the interpretation deepens in intensity, for the remorse and despair of the fallen Gretchen are indicated step by step, scene by scene, incident by incident, until in the prison scene the emotional power attains a climax almost appalling in its effects. Such a piece of acting, so finely conceived, so consistently and so coherently carried out, could be dealt with in an essay rather than in a brief notice. In vocalization Madame Patti shows that at least there is one great singer left, a worthy follower of artistes who live now only in the memory. The Faust at Covent Garden the other night was Signor Nicolini, and, like M. Capoul, he very properly adopts the French style of rendering the music. M. Gailhard, the new Mephistopheles, is a thoroughly well-trained artist, who perfectly comprehends the part of the fiendish tempter, and here again the advantage of having a French singer is strongly manifested. Of course those amateurs who are unacquainted with the French operatic school, and so mercilessly condemn it because it is incomprehensible to them, will not share these views, but the English admirers of the French lyric drama will cordially agree with us.

Madame Patti appeared on the 13th inst. in Signor Verdi's 'Aida,' Signor Beignani conducting the work, on whose steadiness reliance can be placed. Signori Nicolini and Graziani resumed their original parts; but it is astonishing that advantage was not taken of the ability of Mlle. Pasqua, who in Italy and elsewhere has created such a sensation in the part of Amnérís, which somehow or other has always been entrusted at Covent Garden to inadequate representatives. Last night (May 16th) the vivacious Rosetta of Rossini's masterpiece, 'Il Barbiere,' was no doubt another triumph for Madame Patti, but the performance occurred too late to be noticed in this week's issue. Next Monday Madame Patti will present Mozart's Zerlina, her monopoly of which character has never been disturbed.

Last season we were inundated with constant protests from subscribers about the non-appearance of Madame Patti on subscription nights; as yet no complaint has come to hand, simply because there has been no cause for it. Looking at this week's programme of six representations (five at Covent Garden and one at Sydenham), it is impossible not to lament the strain put upon the company, and the injustice likely to be done to composers by inadequate casts and lack of rehearsals. It is pleasant to find that the Marquis d'Ivry's opera, 'Les Amants de Vérone,' is promised for the 24th inst. The parts of Romeo and Juliet, created at the defunct Salle Ventadour with such power by Mlle. Heilbron and M. Capoul, will be sustained here by those two able artists.

HER MAJESTY'S THEATRE.

EVEN in operatic management misfortunes never come singly; but rarely has there been a greater series of contrarieties and disappointments than during the present season. The return of Madame Gerster-Gardini has been announced four times: first in the 'Sonnambula,' on the 8th inst.; as Lucia, on the 13th inst.; this evening (Saturday, May 17th) in 'Rigoletto'; and finally for Monday in the 'Sonnambula.' The artist, after her return from New York, was compelled to pay family visits at Bologna, and having to return to appear in London on the 8th inst. the

east wind which raged in the early part of May affected her throat. It was most unfortunate that at the very same time Madame Christine Nilsson was ailing; her return, promised for the 10th, has been put off to the 15th, too late, of course, for any notice of the performance in this week's *Athenæum*. With Madame Nilsson will also appear an Italian tenor, who stands now high in fame, both in his own country, Germany, and Russia. Signor Masini is, however, already known in this country, and most people recollect his sympathetic voice and his charming style when he sang at the Royal Albert Hall in Signor Verdi's 'Requiem.' Madame Nilsson is also promised to sing Valentina in 'Les Huguenots' next Tuesday, May 20th, and Signor Verdi's 'Aida' is in preparation for this accomplished artist. A new baritone, Signor G. Vazelli, from Italy, will play Valentino ('Faust') for the second time on the 15th, after which his pretensions can be more fairly tested. There is very little inducement to dwell on the operas which have been recently given, where the *prime donne* were simply substitutes, some of whom were inefficient, while in other cases the negative praise of promising can be bestowed; but it would be doing injustice to one *débutante*, Mlle. Vanzandt, not to mention that in a, so to speak, improvised undertaking of the part of Amina ('Sonnambula') she displayed vocal and dramatic qualities infinitely more considerable than those she has shown as Zerlina ('Don Giovanni'); at the same time, it is to be regretted that so young a student and one who shows such great promise has not been retained in Italy for a season or two to acquire experience of the lyric stage. This afternoon the first of a series of operatic performances, to be continued till the close of the season, will be commenced with Bizet's 'Carmen.' The operatic public will eventually decide whether this course of action is prudent. Sir Michael Costa having declined to conduct more than four performances during the week, Mr. Mapleson has appointed Signor Arditì as the conductor of the Saturday afternoon representations. Beethoven's 'Fidelio' is announced for to-night (Saturday), the cast to include Mesdames Pappenheim and Sinico, Signori Foli, Rinaldini, Galassi, and M. Candidus.

CONCERTS.

In the programme of the twenty-fifth and final Saturday Afternoon Orchestral Concert at Sydenham, on the 10th inst., under the direction of Mr. Manns, the overture, 'The Renegade,' of the Hungarian composer, Bodog d'Orczy, formed the opening work. Beethoven's 'Pastoral' Symphony was the last piece. Señor Sarasate delighted the subscribers by his finished playing of compositions of the Belgian violinist M. Vieuxtemps and of the Russian professor Tchaikowsky. The vocalists were Miss G. Burns and Mr. Maas. The series of concerts reflect, on the whole, great credit on the directors.

The four Festival Concerts in St. James's Hall, under Herr Richter's direction, were terminated on the 12th inst., and so great was the attendance that the undertaking has proved a financial success. To what extent the Bayreuth fund will be eventually benefited will be made known in due course, but the promoters have already resolved on trying eight orchestral concerts next season. There was more enthusiasm shown last Monday than at any previous concert. If, on the one hand, there will be found large numbers of artists and amateurs whose admiration has been chiefly confined to the colouring of the three Beethoven symphonies (in A major, Op. 72, in c minor, Op. 66, and the 'Eroica' in e flat major, Op. 55), it is also very certain that the instrumental imaginings of Herr Wagner attract a most devoted band of disciples, who, however, do not accept his presentment of the voice in his lyric dramas. It is certainly curious that at the chamber music concert of the 8th inst. no single classical composition for pianoforte or strings with Herr Wagner's name should have been given; the honours were accorded to Herr

Brahms, Herr Scharwenka, to Schumann, and to Chopin; whilst the Trinity College organist of Cambridge, Mr. C. Villiers Stanford, honourably distinguished himself in a Pianoforte and String Quartet in F major, which both in form and in treatment was correct and skilful. It was well played by Herren Scharwenka, Franke, Holländer, and Van Biene. Herr Grünfeld, from Vienna, displayed his powers of 'improvisation' in a carefully prepared pot-pourri on Wagnerian themes. At these concerts the German school of singing has been splendidly illustrated by Frau Schuch-Proska, Fräulein Friedländer, Fräulein Redeker, and Herr Henschel. If the coming of Herr Richter has no other artistic result than a reform in the method of conducting that prevails in this country it will have been most beneficial.

For the first time since his acceptance of the presidency of the Musical Union the Duke of Edinburgh was present last Tuesday afternoon, accompanied by the Duchess of Edinburgh, who was naturally interested in the first appearance this season of her countrywoman, Madame Essipoff. It was the second *Matinée*. The royal amateurs—both musicians—followed the programme with the full scores in hand. The two string quartets were by Mendelssohn (No. 2, in e flat, Op. 12) and by Beethoven (in c, No. 2, Op. 18). The Pianoforte and String Quartet in e flat, Op. 44, by Schumann, completed the concerted pieces. For her solos Madame Essipoff chose Chopin's Ballade, in a flat; M. Laschietzky's Berceuse in c, and Herr Rubinstein's 'Valse Allemande,' in f. Signor Papini, M.M. Wiener, Holländer, and Lasserre were the colleagues of the Russian pianist. It is almost needless to add that the *ensemble* was perfect.

At the second concert of the Bach Choir last Wednesday (May 14th) the programme was as follows, under the direction of Mr. Otto Goldschmidt:—J. S. Bach's double chorus, 'Now shall the Grace,' for chorus and orchestra; W. Sterndale Bennett's sacred cantata for solo voices, chorus, and orchestra, 'The Woman of Samaria,' the quartet in which, 'God is a spirit,' was enclosed; Pastoral Symphony (orchestra), from J. S. Bach's 'Christmas Oratorio'; Johannes Brahms's five-part unaccompanied motet, 'Es ist das Heil'; Beethoven's 'Meeres Stille und glückliche Fahrt,' for chorus and orchestra (words by Goethe); 'The Banquet of the Phæacians,' scene for solo voices, chorus, and orchestra, from Max Bruch's 'Odysseus.' The principal vocalists were Madame Lemmens-Sherrington, Madame Patey, Mr. W. Shakespeare, Mr. Kempton, and Mr. E. Thorndike. The choral and solo singing was excellent.

Madame Essipoff selected for her first pianoforte recital, on the 14th inst., in St. James's Hall, works by Bach, Beethoven, Mozart, Scarlatti, Schubert, Field, Lachner, Niemann, Schumann, Chopin, and Dr. Liszt. Every piece was applauded and a Mazurka by Chopin was encored.

Mr. Cowen, the composer of the opera 'Pauline' ('Lady of Lyons'), introduced a very clever Pianoforte and String Quartet in c minor at his *Matinée* on the 12th inst., given by permission of the Earl and Countess at Dudley House. Mr. Cowen was the pianist, M. Musin violin, Mr. Hann viola, and M. Albert violoncello. Mr. Cowen was vocally assisted by Madame Trebelli, Mlle. Valleria, Mrs. Osgood, Madame A. Sterling, Mr. McGuckin, Mr. W. Clifford, and Mr. Santley.

At the two hundred and twenty-fifth festival of the Sons of the Clergy, in St. Paul's Cathedral, on the 14th inst., under the direction of the organist Dr. Stainer, his cantata 'The Daughter of Jairus,' produced at the last Worcester Musical Festival, was included in the service, as also Handel's Hallelujah Chorus and the 100th Psalm.

The South London Choral Association, Mr. L. C. Venables conductor, gave an evening concert on the 13th inst. in St. James's Hall, with Miss M. Davies, Madame A. Sterling, Messrs. Lloyd and T. Beale, vocalists.

The second operatic and dramatic entertainment in aid of the Hungarian fund took place on the 14th inst. at Cromwell House, when Mr. Sullivan's

operetta 'Box and Cox' was repeated, sustained by Messrs. A. Cecil, Corney Grain, and G. Grosmith. Mrs. Freake's comedieta 'Deeds' was also performed.

Miss Mary Chatterton, the skilful harp performer, gave a recital in the Langham Hall on the 12th, assisted by Miss A. Chatterton and Mr. F. Chatterton.

### Musical Gossip.

ALTHOUGH the Saturday afternoon subscription season at the Crystal Palace closed on the 10th, there will be another grand orchestral concert this afternoon (May 17th), for the special benefit of Mr. Manns, the able and indefatigable conductor, who richly merits this compliment. Instrumental pieces by Schubert, Weber, Mendelssohn, Berlioz, and Dr. Liezt, are included in the programme; the solo instrumentalists will be Fräulein Mehlig and Herr Scharwenka pianists, Señor Sarasate violinist, and the vocalists will be Fräulein von Hennig, from Berlin, Herr Elmlad, from Stockholm, Mrs. Osgood, Messrs. Maas, Carleton, and M'Guckin.

THE Royal Albert Hall Amateur Orchestral Society's final concert of the season will take place this evening (May 17th). The sixth Philharmonic Society's Concert will be given on the 21st inst. The third New Philharmonic Concert will take place on the 24th inst., under the direction of Mr. Ganz.

THE second of the Italian opera performances at the Crystal Palace took place last Wednesday afternoon (May 14th), Signor Bevignani conductor, when Auber's 'Fra Diavolo' was presented, with Mlle. Thalberg, Mlle. de Belocca; Signori Sabater, Ciampi, Capponi, Caracciolo, Raguer, and M. Capoul. At the Alexandra Palace the first of the Covent Garden Italian Opera Concerts will take place to-day, under the direction of Mr. Ganz and Mr. F. Archer. The singers promised are Madame Cepeda, Madame Smerochi, Mlle. Valleria, Mlle. Schou, Mlle. Pasqua; Signori Nouvelli, Gayarré, Cotogni, Carbone, and Vidal.

THE second of Mr. Henry Leslie's Choir Concerts took place on Thursday evening (May 15th), in St. James's Hall, and will be noticed in next week's *Athenæum*. The second of the Saturday Afternoon London Ballad Concerts will take place this day.

AUBER'S 'Masaniello' ('Muet de Portici') will be the next revival at the Grand Opéra in Paris, the spectacular attractions of which will be more splendid and picturesque than at any former performances in Paris. The Opéra Comique will close on the 15th of June, as it is proposed to make extensive alterations and repairs in the edifice. Hérold's 'Marie', a work in which Mlle. Heilbron and M. Capoul obtained great success on its last revival, will be soon revived before the recess.

A ONE-ACT comic opera, entitled 'L'Orage', has been produced at the Théâtre de la Monnaie, in Brussels, the libretto by M. A. Silvestre, the music by a young English composer, Mr. John Ulrich; according to the Belgian papers, the opera was moderately successful. The Grand Opéra has closed the season.

ON the 8th inst. Mr. W. H. Gladstone, M.P., read a paper 'On Music in the Church' to the students of Trinity College, London, of which college he is vice-president. Illustrative music from Palestrina, Dyce, and Dr. Wesley was sung by choristers from St. Paul's and the Chapels Royal.

### DRAMA

LYCEUM.—'LADY OF LYONS'.—Mr. Irving respectfully announces that, in response to the expression of enthusiasm and delight with which the public has received the representation of 'The Lady of Lyons' at the Lyceum Theatre, it will be repeated at 8.15 every Evening excepting Wednesdays, when 'HAMLET' will be performed. LYCEUM.

'HAMLET'.—MORNING PERFORMANCES.—In accordance with the wishes of a large section of the public, Mr. Irving has much pleasure in announcing a Series of MORNING PERFORMANCES of 'HAMLET', commencing Saturday, May 18th, and every Saturday Morning during May, commencing at Two o'clock. Seats for the Special Performances may be booked. HAMLET, Mr. IRVING; OPHELIA, Miss ELLEN TERRY.—LYCEUM.

### Dramatic Gossip.

MR. HARE, whose lease of the Court Theatre will soon expire, has taken the St. James's Theatre. It is to be hoped, and may fairly be anticipated, that management like his will break the spell of ill luck which has attended this house. Mr. and Mrs. Kendal will accompany him to the new house, and are, we believe, sharers in the speculation. There is, we understand, some chance of the Court Theatre passing into the hands of Mr. Wilson Barrett, the husband of the lady who acts under the name of Miss Heath.

MISS NEILSON has recovered from her indisposition, and reappeared at the Adelphi on Saturday last. On Wednesday evening she played, for the first time this season, Lady Teazle in 'The School for Scandal.' Her performance of this character is remarkable for the passion of repentance which is exhibited in the fourth act. Throughout, indeed, Miss Neilson, besides avoiding the ultrahilarity which is too frequently seen, displays traces of feeling stronger than are usually assigned the character. Her presentation, accordingly, though it does not rank among her highest efforts, has originality in addition to other merits. It is exceedingly popular. Other performances worthy of note are the Joseph Surface of Mr. Hermann Vezin and the Charles of Mr. Henry Neville. Miss Lydia Foote's special qualities are not called into play as Maria, and Mr. Flockton's powers are wholly unsuited to Sir Peter.

MR. FRANK HARVEY's four-act drama, 'Married not Mated,' first produced at a morning performance at the Olympic, now constitutes the evening entertainment. The representation has been greatly strengthened by the engagement of Miss Marion Terry to play the heroine, and Miss Sophie Young to support the rôle of the wife whose treachery prepares the way for the catastrophe. Such an instance of acquiescence in the voice of criticism as is exhibited in this change of cast is as rare as it is judicious. The play gains in power, and though it has no claim to rank as a great dramatic work, it is likely under the altered conditions to enjoy a lengthened popularity.

MR. GREENWOOD, whose death, in his seventy-third year, has been announced during the past week, was associated with Mr. Phelps during his career of management at Sadler's Wells. Few men of sounder judgment or more experience have been connected with recent management.

MISS ROSA KENNEY's performance of Pauline in the 'Lady of Lyons,' on Saturday afternoon last, at the Princess's, revealed genuine powers of tenderness and pathos. There can be little doubt of the young actress's future, though it will be to her advantage to enter upon the regular stage through some less "conspicuous portal." Mr. Warner's Claude Melnotte displayed energy and passion.

A FARCICAL comedy, adapted from the French by Mr. Desprez, and entitled '1313,' has been produced at the Folly Theatre, but failed to win a favourable verdict. It is not without drollery of an extravagant sort, and it had one situation which might with a more indulgent audience have saved a weaker piece. Some good acting of a burlesque character was exhibited by a company few members of which are as yet known in London.

DR. ROGERS is anxious to make known the rule finally adopted by the Royal Historical Society regarding the expulsion of members. We cannot print his letter, but we give the rule:—

"If the Council shall deem it desirable to inquire into the conduct of any Fellow of the Society they shall give him an opportunity of offering an explanation; and should the Council thereafter by a majority determine that he ought to be removed from the roll, they shall report such decision to an ordinary meeting of the Society, when, should two-thirds of the members present approve the decision, the Fellow shall thereupon cease to be a member of the Society."

MR. COX also writes to say that he knows nothing of the advertisement of his book that appeared in the *Derbyshire Times*, and that that in the *Miscellanea Genealogica* was inserted by the editor of that journal without Mr. Cox's knowledge. It was copied from the title-page of the book.

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12 Dessert Spoons .....	1 2 0	1 0	1 11 0
12 Tea Spoons .....	14 0	1 0	1 2 0
3 Egg Spoons, gilt bowls .....	9 0	12 0	13 6
3 Sauce Ladles .....	6 0	8 0	9 0
1 Gravy Spoon .....	4 0	8 0	9 0
3 Salt Spoons, gilt bowls .....	3 0	4 0	4 6
1 Mustard Spoon, gilt bowl .....	1 6	3 0	3 3
1 Pair of Sugar Tongs .....	3 6	3 6	4 0
1 Pair of Fish Carvers .....	14 0	1 3 6	1 4 6
1 Butter Knife .....	2 3	3 6	3 9
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Total .....	8 19 3	11 19	6 13 0 6

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